



2023-2024 Contract Page

Each student participating in Trinitas Arts Conservatory is required to read this handbook, sign this page, and have a parent or guardian read the handbook and sign the page.

Signatures indicate that the student and parent understand and agree to the rules, guidelines, and expectations set forth in this handbook. (If a student is part of a show, signatures will also be required on the contract. This signature does not replace any contracts or registration forms). It is only with the full cooperation of the parents and students that this program can succeed. We thank you for your support of our policies.

**MEDIA RELEASE FOR STUDENTS TO BE PHOTOGRAPHED, VIDEO
TAPED, LIVESTREAMED, AND/OR POSTED ON TRINITAS SOCIAL MEDIA
DURING PRODUCTIONS, CONSERVATORY OR TRINITAS EVENTS**

I/WE GIVE PERMISSION FOR OURSELVES AND OUR SON/
DAUGHTER'S PHOTO, VOICE, AND LIKENESS TO BE USED BY TRINITAS
ARTS CONSERVATORY AND THIRD-PARTY COMPANIES
APPROVED BY TRINITAS ARTS CONSERVATORY

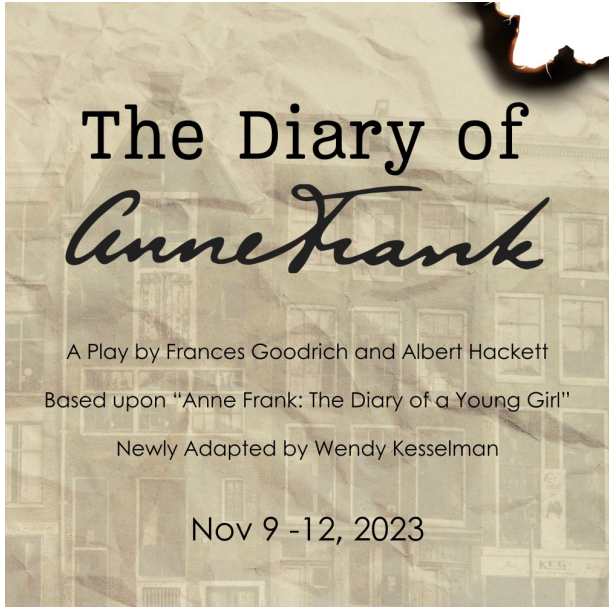
STUDENT NAME: _____

STUDENT SIGNATURE: _____

PARENT/GUARDIAN SIGNATURE: _____

DATE: _____

**Please sign and return this page to the
Trinitas Arts Conservatory Office
1952 W La Palma Ave
Anaheim, CA 92801**



2023-2024 THEATRE HANDBOOK



**TRINITAS ARTS CONSERVATORY CLASSES
FALL, WINTER, AND SPRING PRODUCTIONS
COMEDY SPORTZ: HIGH SCHOOL LEAGUE
THESPIANS | FIELD TRIPS | LEADERSHIP**



WELCOME

Congratulations and welcome to the Trinitas family! Whether you are enrolling in a class, participating in one of the shows, joining Thespians, or the Comedy Sportz: HSL team, you've become a part of a unique and wonderful theatrical community.

Building on the legacy of Tri-School Theatre, TAC is part of a history that has distinguished itself as one of the foremost theatre training programs on the secondary level. TAC has been honored with awards from The Educational Theatre Association, The Music and Arts Commendation for Youth, The John Raitt Awards for Youth, The California State Thespian Society, and The National Youth Arts.

In 1999, Tri-School was recognized by the Educational Theatre Association with the Outstanding School Award. In 1999 and 2007, Tri-School was selected as a California State Thespian Honor Troupe. In 2006, 2009, and 2014 Tri-School Theatre performed at the Fringe Festival in Edinburgh, Scotland.

For over 30 years, Cornelia Connelly, Rosary Academy, and Servite High School made a commitment to the value of arts in education. Following the closure of Connelly in 2020, Rosary and Servite looked to the future honoring the legacy of Tri-School while continuing to provide their students with quality arts education.

Continuing the mission of Tri-School Theatre, Trinitas Arts Conservatory was formed in 2020. Trinitas, the Latin for Trinity, not only gives us our Catholic identity but illustrates our continued mission to develop our students Personally, Artistically, and Spiritually. It also gives a nod to "3" as Tri-School Theatre's history and students will never be forgotten, but instead remain part of our rich history and our program's future.

Part of what makes Trinitas an enduring community is its Christ-centered environment. As children of God, all are welcomed, included, and appreciated for their talents, dedication, and drive. In 2022, Trinitas was nominated for 15 John Raitt (JRay) awards and took home 6 statues.

This handbook is designed to answer some of your questions. We hope it will be a useful reference and orient you as you become involved in the many exciting opportunities offered by Trinitas Arts Conservatory. Keep it handy, and share it with your family.

TRINITAS ARTS CONSERVATORY

1952 W La Palma Avenue
Anaheim, CA 92801
(714) 774-7575 x1155
www.trinitasarts.org





PHILOSOPHY

MISSION STATEMENT

Building on the legacy of Tri-School Theatre, and striving to focus on the student personally, artistically, and spiritually, Trinitas Arts Conservatory is an educational theatre ministry dedicated to arts advocacy in the greater community, nurturing both the artist and the individual, and developing our students' God-given talents through process-oriented training in a Christ-centered environment.

PHILOSOPHY

Through the philosophical, financial, and educational commitment of Rosary Academy and Servite High School, the Trinitas Arts Conservatory is a model of cooperation and support for the value of arts in education. We are committed to nurturing the individual gifts of each student in a community which recognizes that an individual's talents are a gift from God and are to be shared with others in a spirit of gratitude. It is also a goal of ours to shine a light on educational theatre as well as maintain an established presence in the greater community through service and advocacy. Although TAC strives to maintain the highest standards for performance and production quality, the focus is on the process of educating the student. While studying the skills of acting, musical theatre, movement, vocal technique, improvisation, playwriting, directing, and stagecraft, TAC students learn life skills such as critical thinking, leadership, and responsibility through discovery, collaboration, and affirmation in a process-oriented, Christ-centered environment.

GUIDING PRINCIPLES

1. As a community of faith, we acknowledge that each individual person, whether in the capacity of teacher, student, parent or staff, has been endowed with unique gifts. Through the sharing of those gifts, we are making our unique contribution to the Trinitas community. (Matthew 5:14–16)
2. We acknowledge that each of us is a part of the Body of Christ. Therefore, our actions, words, and deeds come from a place that recognizes the spark of the divine in each other. (1 Corinthians 12:12–30)
3. God has no hands but our own. Through work and commitment, we recognize that God lives in our effort to serve one another. (John 13:4–8)
4. We treat one another with respect. We recognize that each member of our community is on his or her own spiritual journey, and we honor that unique journey. We recognize that we are each undergoing our own process of unfolding and discovery. We are facilitators of each other's growth, but God is the source and inspiration. (Romans 8:28–29)
5. The educational focus of the Trinitas Arts Conservatory is on the development of the whole person, using the arts as a means of expression and self-discovery. (John 3:2–3)
6. Each teacher and staff member of TAC is charged with the responsibility of upholding the standards for educational excellence as outlined in the Expected School Wide Learning Results through the WASC accreditation. The educational method is on process. If the process has integrity, the product will have integrity. (Col 1:28)
7. All teachers, directors, and staff members are expected to possess a mastery of subject matter, a love of teaching young people, excellent communication skills, a commitment to process-oriented teaching, and an acceptance of the responsibility as a role model of Christian values. (Luke 6:40; 1 Cor 4:1–4)
8. Curriculum and material introduced to students is expected to reflect Christian values. Use of explicit language or inappropriate subject matter are unsuitable for use in classes or performance. (2 Peter 2:1–4)
9. TAC offers students of all levels opportunities to explore their creative potential in a physically and emotionally safe, nurturing, loving, disciplined, Christ-centered environment. (Romans 12:15)
10. We endeavor to create by the power of the Holy Spirit, an artistic community in which faculty may teach with joy and facilitate the development of students' maturity, character, responsibility, integrity, accountability, and uniqueness, in a spirit of gratitude, humility, affirmation, service, and love of one another and God. (John 13:34; Phil 2: 1–11)

HISTORY

Tri-School Theatre was born out of a vision to create a theatre arts training program for students attending three Catholic, single-sex high schools in North Orange County: Cornelia Connelly School in Anaheim, Rosary Academy in Fullerton, and Servite High School in Anaheim. Unique in that it combines three separate high schools, the program, which emphasizes the philosophy of process, discipline, and professionalism in a loving, nurturing, creative environment, grew from seven students to a remarkable 175 in less than thirteen years.

Rosary Alumna Amy Luskey-Barth, who holds a BFA from the USC School of Theatre and a Masters in Pastoral Counseling from Trinity College, established the Tri-School Program in 1989. A charter was developed through the combined efforts of the administrations of each school in 1994, formally establishing the Tri-School Theatre Program into the curriculum of Connelly, Rosary, and Servite schools. Since its inception, the program has grown into a four-year Performing Arts Program. The program operates out of the fully-equipped, 988-seat Servite Theatre.

In addition to classes, Tri-School Theatre produced three main stage shows, three showcases, and various other projects each year. The program has been honored multiple times with the Music and Art Commendation Award (MACY) for the Best High School Musical in Orange County: for its 1992 production of *Brigadoon*, in 1994 for *Into the Woods*; in 1996 for *Fiddler on the Roof*; in 1997 for *The Secret Garden*, and in 2004 for *The King and I*. Tri-School also received the Teatro Del Arte Award for Artistic Excellence for the 1995 production of *Carousel*. In 1998, The MACY organization created the Non-Pareil award for the Tri-School Theatre production of *Children of Eden* and, in 2000, Tri-School received The Spirit of the MACY Award for *The Pajama Game*. The 2001 production of *Carnival* received the Showstopper Award, and in 2002, *Godspell* received the Childress Award. In 2007, *Annie Get Your Gun* earned Tri-School the Commedia dell'Arte MACY award. In 2010, *Curtains* earned the Nouveau Del Arte Award, 2011, *Kiss Me, Kate* received the Theatromania Award, *The Addams Family* in 2016 earned the Comedia dell 'Arte and in 2018, *Into The Woods* earned the Limelight MACY Award.

Other highlights include the 1994 World Premiere production of an original musical about life in high school called *Yearbook* by Darcy Rice, Glenn Mehrbach and Michael Michetti. The musical received two staged readings in the 1993/94 Conservatory and a fully produced production in the fall of 1994. Students were interviewed extensively for source material for the script and Conservatory members participated in question and answer sessions following the readings. Dramatic Publishing Company has published *Yearbook* and Tri-School Theatre is credited as the original producer and cast of the show. In 1998, the restaged *Yearbook* was performed as the fall main stage production and Tri-School was invited to perform the show on the main stage of the International Thespian Festival. In 2003, Tri-School Theatre returned to the ITF main stage with its premier song and dance group A Joyful Noise in *A Sentimental Journey*.

In August of 2006, in conjunction with the American High School Theatre Festival, 36 students of Tri-School performed the UK Premier production of *Yearbook* at The Fringe. This was a great honor, as The Fringe Festival is the largest arts festival in the world. Tri-School Theatre was selected and attended the Fringe Festival again in 2009 and 2014.

In 2020, with the unfortunate closure of Cornelia Connelly High School, Rosary and Servite looked to the future honoring the legacy of Tri-School while continuing to provide their students with quality arts education. Continuing the mission of Tri-School Theatre, Trinitas Arts Conservatory was formed. Despite the first year coinciding with the historic COVID-19 Pandemic, the students, faculty, and staff soldiered on and made our inaugural year rich with performances (virtual and live), classes, Thespian meetings, and Comedy Sportz events. In 2022, Trinitas Arts Conservatory won six JRay (John Raitt) High School Musical Theatre Awards for *Rodgers + Hammerstein's Cinderella*.



BRIAN SHUCKER AWARDS

THE BRIAN SHUCKER INSPIRATION AWARD is given at the conclusion of the final performance of each production to the cast or crew member whose dedication, commitment and generosity of spirit touched, inspired, and set an example for others throughout the course of the production.

As one of the founders of the Tri-School Theatre program, Brian shared his professional expertise and passion for musical theatre with the Tri-School Theatre students as Musical Director of the 1990 production of *Hello, Dolly*, as accompanist for *Some Enchanted Evening* and *The Gift of Magi*, as well as for a number of workshops throughout the 1989-90 season.

Brian wrote his first musical while he was in high school and began his professional career at the age of 18 in the musical revue *A-5, 6, 7, 8*. He subsequently went on to appear in more than 20 productions, all musicals. As a pianist and musical director, Brian toured America with two different cabaret acts and served as resident musical director of Orange County's Curtain Call Dinner Theatre. Always interested in encouraging young people in the arts, Brian worked with the Young Actors Company, the Young Americans, the Imagination Machine, Orange County High School of the Arts, and Tri-School Theatre. Brian's original musical, *Babes*, opened off-Broadway the summer of 1992. The musical garnered him the L.A. Drama Critics and Dramalogue Awards for best music.

Brian made his last visit to Tri-School for *West Side Story* auditions in February 1991, having been released from the hospital a few days earlier. He said at the time that he had a burst of energy and wanted to use it. Brian lived every day to the fullest and chose to give the last healthy year of his life to Tri-School Theatre students. His life and death served as an inspiration to all who knew him.

With this award, Brian Shucker's gentle presence will always be a part of the Tri-School Theatre and now Trinitas Arts Conservatory and the music of his life will live in the hearts of those whose lives he directly and indirectly touched. Brian Shucker died on April 12, 1991, of a brain tumor caused by AIDS.

Mike Ahmad
Brandon Allmendinger
Andy Anderson
Matthew Ballestero
Gillian Barth
Amanda Beckman
Nathan Beckman
Alex Bohn
Katie Bowen
Eric Alan Bower
Jennifer Boyd
Matthew Brinegar
Kealey Busch
Hannah Butler
Kathleen Bracken
Alena Cabral
Cris Calabria
Vincent Campbell
Ashley Cappel
Maya Castaneda
John Caton
Gigi Coo
The "Children" of Eden
The "Antigone" Chorus
The Class of 2020
Haley Coad
Nicholas Coad
Kevin Costello
Lauren Cottrell
Michael Crabtree
Christina Craig-San Vicente
The Crew of "Cinderella"
Amy Crismon
Lexi Cross
Mattie Cross
Isabella Cruz
Ben Culver

Christopher Cutts
Jacqueline Cutts
Hannah De Los Reyes
Domenica Diaz
Nicolas Doidge
Emma D'Onofrio
Robert Dudley
Tom Eberly
Matthew Ellersick
The Fantasticks: 1996
Cast & Stage Manager
The Fantasticks: 2020
Lara Fernando
Teresa Finnegan
Heather Franklin
Madison Galligan
Melanie Galyon
Candice Garcia
Jessie Gaston
Samuel George
Maliha Ghazali
Sameen Ghazali
Matthew Ghebrial
Leean Gill
Isaac Gleason
Cali Gomez
Marco Gonzalez
Melia Gonzalez
David Graham
David Green
Isabela Gutierrez
Andrew Halberstadt
Kevin Halverson
Patrick Harrington
Daniel Harris
Joey Hennings
Julia Herman
Kathrina Hirschfeld

Darren Hodges
Grant Hodges
Joe Holper
Julianne Holmquist
Moises Ibarra
Into the Woods: 1994
Cast & Crew
Ariel Jaroscak-Oxman
Morgan Janssen
Nicholas Johnson
Joy Joukhadar
Andrew Jurgensen
Matthew Kahler
Scott Kahler
Daniel Kane
McKenna Kelly
Laurel Kessler
Linda Kintz
Anthony Kocal
Sophia Kondo
CatiLin Leong
Allison Lillestol
Jaden Linares
Zack Linnert
Marisa Lopez
Emily Lovchik
Nate Luna
Dane Madrigal
Bernadette Magallanes
Vincent Mann
Elizabeth Markman
Frankie Marrone
Brandon Martinez
Elizabeth Martinez
Matthew Martinez
Karissa Masciel
Buck Mason
Cate Mastroni

Beth Mawhinney
Sarah Mawhinney
Paul McGill
Ivan Mendoza
Erik Mercado
Gabriela Mercado
Dominic Melanson
Michael Monahan
Angelica Morales
A Murder is Announced:
Cast & Crew 2010
Tricia Navato
Laurie Nellesen
Mike Nelsen
Darla Nesbit
Taryn Nesbit
Ben Newton
Amy Northrop
Christopher Ohlmacher
Makayla Palos Rodriguez
Chelsea Palumbo
Yaelim Park
Sarah Pass
Ignacio Peña
Christina Perry
Destiny Pope
Sara Qahoush
Molly Renze
Lorenzo Reyes
Nicole Rickard
Michael Ritchey
Lisa Robles
Andrea Rodriguez
Danielle Rodriguez
Alicia Ross
Justin Roth
Secret Garden Maids
Cadiz Salazar

Bridgette Sanders
Chance Sanford
Evangelina Savala
Ava Shanklin
Elizabeth Smith
Jamal Smith
Matthew Smith
Adam Solorzano
Maureen Stone
Maureen Toner
Andy Van Driesen
Joshua Van Driesen
Nick Van Hoogmoed
Vitoria Villalobos
Rachel Vine
Eric Walswick
Sierra Warner
Reed Watson
Christopher Wiedel
Alex Winkle
Andy Winkle
Cynthia Wihardja
Nikki Yacono
Mary Eileen Young
Carlos Zavala



TRINITAS ARTS CONSERVATORY POLICIES AND CLASS EXPECTATIONS

TAC CLASSES

Trinitas Arts Conservatory classes offer students of all levels— from beginner to advanced— opportunities to explore their creative potential in theatre arts within a nurturing, disciplined environment. Participants make friends with students from their Sister/Brother schools, Rosary and Servite, and have the opportunity to develop their individual artistic talents with professional instructors in many areas of theatre arts.

TAC students learn by doing. As a culminating experience to course work, all students have the opportunity to perform in or work on a showcase. Showcases are held at the end of each six-week program. Core year-long students may be selected to perform in the fall, winter, and/or spring.

Learning in the arts is both collaborative and individualized. In order to meet the needs and to nurture the individual talents of students, as well as to address students' challenges in risk-taking, TAC is committed to small class sizes.

Classes meet on selected Thursdays at Servite High School, 1952 W La Palma Avenue in Anaheim. Students must provide their own transportation. A van from Rosary may be available for an additional fee.

NON TRINITAS STUDENTS

Trinitas Arts Conservatory was created for and is partially subsidized by Rosary and Servite. However, we do allow limited participation from students outside our school community. There is a non-school fee of \$500 charged to any student participating in a class or production who is not an enrolled student at Rosary or Servite. This fee is only charged once annually and allows a student's participation in all classes and productions for that school year. The fee remains the same whether a student participates in one or more activities. This fee is in addition to the participation fee for classes and productions. Participation fees must be paid in full before the class, show, etc. starts. Payment plans are not available for non-school students. Lead roles in each production, leadership positions, and scholarships are limited to students who attend Rosary or Servite.

DRESS

Students are expected to wear appropriate clothing that allows for freedom of movement and floor work— no short skirts or restrictive clothing, such as tight jeans. Exercise, dance or athletic wear is best. Hair must be pulled back off of faces, and jewelry, belts and watches minimized. Tech students must wear closed-toed shoes, and may be given additional guidelines by their instructor. Students should come dressed for class, or allow time to change before classes begin. All clothing choices must reflect the parameters as set by the dress code policies of Rosary Academy/Servite High School.

ATTENDANCE

Attendance is a vital part of TAC classes. While classes are not graded, they all build on material from each previous class. Students may be removed from classes due to excessive absences. For an elective course, a student who is absent for 2 or more classes may be removed from the roster at the teacher's discretion. For a year long course, a student who is absent for 5 or more classes may be removed from the roster at the teacher's discretion. No refunds will be issued if a student is removed from the roster due to excessive absences. Cases of extreme illness will of course be evaluated on an individual basis. Students must arrive at classes on time. Excessive tardiness may result in a student being removed from the roster at the teacher's discretion. Parents are asked to call the Trinitas office if a student will be absent, and students are asked to e-mail their teacher about absences.

CONDUCT

Learning can only take place in an environment in which all participants support and respect one another. Instructors at TAC are expected to treat students with respect and care. Likewise, students are expected to act in a respectful manner towards instructors and fellow classmates. Students are expected to support and encourage one another through all aspects of class work.

Conduct that does not meet the standards of Rosary and Servite will result in the following actions:

- 1st infraction: Warning given
- 2nd infraction: Detention at home school, school and parent called
- 3rd infraction: Conference with parent, student and Trinitas faculty member (s)
- 4th infraction: Immediate dismissal from Trinitas Arts Conservatory

Severe infractions, such as use or possession of drugs, alcohol or a weapon, sexual harassment, or violence may result in more severe consequences. TAC reserves the right to skip any steps listed above, should a student's actions warrant additional immediate disciplinary action.

TRINITAS ARTS CONSERVATORY YEAR-LONG CLASSES

Trinitas offers year-long courses in technical theatre and performance. These classes are for the serious student of theatre. These classes are held in the Servite Theatre from 3:30pm–5:00 pm on select Thursdays. A schedule/calendar is emailed prior to the first class.

ACTING I

THURSDAYS, 3:30–5:00

PREREQUISITE: NONE

This class is a foundation for all future work at TAC. Students will learn to work as an ensemble, and begin developing storytelling, monologues and scenes. Other projects may include improv, movement or voice. This course is geared for students who have not yet studied theatre in high school, though some may have experience from elementary school or junior high.

ACTING II

THURSDAYS, 3:30–5:00

PREREQUISITE: GRADES 10–12, ACTING I

Building upon the principles and techniques learned in Acting I, this course further delves into the study of acting. This class will take a close look at Script/Character analysis, Script Scoring, Objectives, Tactics, Tempo/Rhythm and Adjustments. This class requires a year of theatre experience at the high school level.

ACTING III/IV

THURSDAYS, 3:30–5:00

PREREQUISITE: GRADES 11–12, ACTING II, CLASS IS REPEATABLE.

This advanced-level class will build on the ensemble with an emphasis on theatre genres, styles, and acting methods. This course is a continuation of the study of voice and movement. This class will culminate in a production, separate from our Spring Showcase. This class requires two to three years of theatre experience at the high school level.

BEGINNING TECHNICAL THEATRE

THURSDAYS, 3:30–5:00

PREREQUISITE: NONE

This class is a foundation for any student interested in learning about technical theatre. Course topics include lighting, sound, set shop, stage management, and production coordination. This class combines classroom work with hands-on experiences. There is no previous training or experience necessary. Students from this class will receive priority on crew assignments in productions.

INTERMEDIATE TECHNICAL THEATRE

THURSDAYS, 3:30–5:00

PREREQUISITE: BEGINNING TECHNICAL THEATRE, CLASS IS REPEATABLE.

Building upon the elements learned in Beginning Technical Theatre, this class goes in depth with topics that include design, sound, lights, and shop. Students from this class will receive top priority on crew/crew head assignments.

ADVANCED TECHNICAL THEATRE

THURSDAYS, 3:30–5:00

PREREQUISITE: INTERMEDIATE TECHNICAL THEATRE, CLASS IS REPEATABLE.

Building upon the elements learned in Intermediate Technical Theatre, this class goes in depth with topics that include more intricate and complicated sound and light design, scenic design, and special effects.



TRINITAS ARTS CONSERVATORY ELECTIVE CLASSES

Trinitas Arts Conservatory offers elective courses in the Fall, Winter and Spring for 6-week periods. At the end of each session, the students' work is presented at a showcase. Classes are held at the Servite Theatre on select Thursdays from 5:00 p.m.–6:30 p.m. A schedule is emailed prior to the first class.

FALL

MAKE-UP DESIGN

THURSDAYS, 5:00–6:30

FOR GRADES 9-12

This hands-on course will show students how to apply basic stage make-up, as well as scars, wounds, and old-age effects. No experience necessary.

MUSICAL THEATRE

THURSDAYS, 5:00–6:30

FOR GRADES 9-12

This class will help students select, prepare, and present a musical theatre song for auditions, and to showcase their talent. No experience necessary—singers and non-singers welcome! Class is repeatable.

SCENIC PAINTING

THURSDAYS, 5:00–6:30

FOR GRADES 9-12

Students in this class will delve into the various techniques and instruments to create dazzling effects for stage sets. Students are taught by example and then use these skills first on their own individual projects and then by working on our mainstage productions. At the end of this 6-week course students will have knowledge in the technology of paint and practice in layout with paint application techniques.

TECH BOOTH PRODUCTION CLASS

THURSDAYS, 5:00–6:30

FOR GRADES 9-12

For students wanting to master the understanding and use of our lighting, sound, and video equipment. Focusing specifically on the operation of our in-house equipment in the booth, students will have training and in-depth, hands-on, practical work with our consoles. This class will be shaped around the interests of the students and will culminate in projects using elements of lighting, sound, and video production.

WINTER

BEGINNING COSTUME DESIGN & CONSTRUCTION

THURSDAYS, 5:00–6:30

FOR GRADES 9-12

In this class students will learn the basics of sewing, including sewing buttons and hems, simple stitches, and basic use of a machine. **STRONGLY RECOMMENDED FOR STUDENTS INTERESTED IN COSTUME CREW OR INTERMEDIATE COSTUME DESIGN AND CONSTRUCTION.** All levels can take this class.

TRINITAS ARTS CONSERVATORY ELECTIVE CLASSES

WINTER (Continued)

MUSICAL THEATRE SCENE STUDY

THURSDAYS, 5:00–6:30

FOR GRADES 9–12 *PREREQUISITE: MUSICAL THEATRE CLASS*

Students receive individualized coaching on a musical theatre song and scene selected especially for each student and a scene partner. This course is highly recommended for students who want to perform in musicals as it incorporates scene work and singing. Class is repeatable.

STAGE MANAGEMENT

THURSDAYS, 5:00–6:30

FOR GRADES 9–12

A comprehensive class, students will learn the ins and outs of stage management from preparing for auditions all the way to strike. The class will culminate in a session where students will call mock-shows with problems thrown at them, which they will have to solve in the moment. **ALL STUDENTS WISHING TO STAGE MANAGE OR ASSISTANT STAGE MANAGE A TRINITAS PRODUCTION MUST TAKE THIS CLASS.**

SPRING

CABARET

THURSDAYS, 5:00–7:00

FOR GRADES 10–12

Create a musical performance about your life through song. Students will develop and perform their own one-person act. Recommended for juniors and seniors with some theatre experience. Musical Theatre Class and Acting I strongly recommended prior to taking this class. Class is repeatable.

INTERMEDIATE COSTUME DESIGN & CONSTRUCTION

THURSDAYS, 5:00–6:30

FOR GRADES 9–12

In this class, students who are more experienced (or who have completed the beginning class) will learn how to design a costume and bring the sketch to life! Students can expect more complicated techniques and be introduced to more tools and machinery. **STRONGLY RECOMMENDED FOR STUDENTS INTERESTED IN COSTUME CREW.**

MONOLOGUE

THURSDAYS, 5:00–6:30

FOR GRADES 9–12

In this class, students will be assigned their own monologue from a play and learn the process of interpreting text, script-scoring, and making bold choices that will make for an audition-ready monologue. We will also work on stage presence, slating, and other audition techniques.

MUSICAL THEATRE DANCE

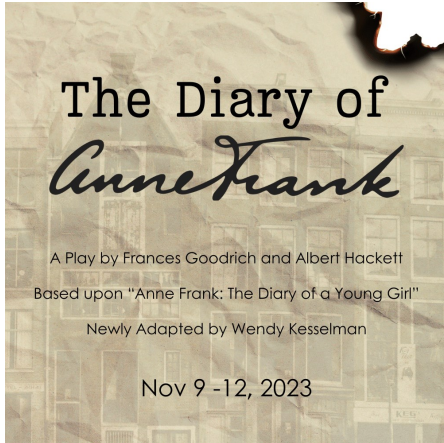
THURSDAYS, 5:00–6:30

FOR GRADES 9–12

This class will include warm-ups, across the floors, and a different combination each week in a different Broadway style of dance. Whether students are beginners looking to strengthen skills or advanced dancers looking to refine technique and expand dance vocabulary, this class is for dancers at any level.

AUDITIONS

Trinitas Arts Conservatory Presents our 2023-2024 Season... *Live Life to the Fullest*



Fall Audition Workshop

Thursday, August 24, 2023
3:30 pm – 5:00 pm
The TAC Studio (@ Servite)

Auditions

Wednesday, August 30, 2023
3:30 pm – 9:00 pm
The Servite Theatre

Callbacks (by invitation only)

Thursday, August 31, 2023
The TAC Studio (@ Servite)

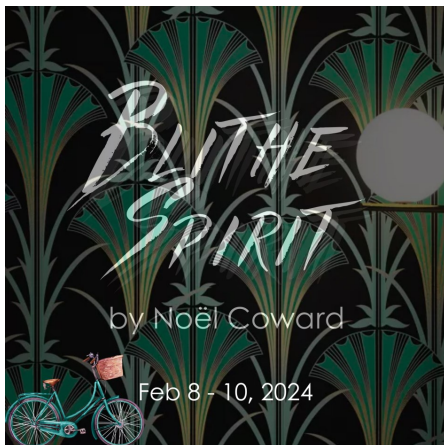
The Diary of Anne Frank

A Play by Frances Goodrich and Albert Hackett; Based upon "Anne Frank: The Diary of a Young Girl"; Newly Adapted by Wendy Kesselman

THE DIARY OF ANNE FRANK (KESSELMAN) is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service collection. www.dramatists.com

November 9, 2023 at 7pm | November 10, 2023 at 7pm | November 11, 2023 at 7pm | November 12, 2023 at 1pm

In Wendy Kesselman's gripping adaptation of the original stage play by Goodrich and Hackett, survivor accounts and newly discovered writings from the diary of Anne Frank are interwoven to create a contemporary, impassioned story of those persecuted under Nazi rule. This is an adaptation for a new generation able to confront the true horrors of the Holocaust.



Winter Audition Workshop

Thursday, August 24, 2023
3:30 pm – 5:00 pm
The TAC Studio (@ Servite)

Auditions

Wednesday, August 30, 2023
3:30 pm – 9:00 pm
The Servite Theatre

Callbacks (by invitation only)

Thursday, August 31, 2023
The TAC Studio (@ Servite)

Blithe Spirit

By Noël Coward

"Blithe Spirit" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

February 8, 2024 at 7pm | February 9, 2024 at 7pm | February 10, 2024 at 1pm & 7pm

A smash comedy hit on London and Broadway stages, this much-revived classic from playwright Noël Coward offers wit, conflict, and big laughs as a fussy, cantankerous novelist finds himself haunted by the ghost of his late first wife.



Spring Musical Audition Workshop

Wednesday, November 15, 2023
4:30 pm – 6:30 pm
The Servite Theatre

Auditions

Tuesday, November 28, 2023
3:30 pm – 9:00 pm
The Servite Theatre

Callbacks (by invitation only)

Wednesday, November 29, 2023
The Servite Theatre

Hello, Dolly!

Book by Michael Stewart

Music and Lyrics by Jerry Herman

Based on the play *The Matchmaker* by Thornton Wilder

Original Production Directed and Choreographed by Gower Champion

Produced for the Broadway Stage by David Merrick and Champion Five, Inc.

HELLO, DOLLY! is presented by arrangement with TAMS-WITMARK, a Concord Theatricals Company www.concordtheatricals.com

May 9, 2024 at 7pm | May 10, 2024 at 7pm | May 11, 2024 at 7pm | May 12, 2024 at 1pm

The blockbuster Broadway hit bursts with humor, romance, high-energy dancing and some of the greatest songs in musical theatre history. The role of matchmaker Dolly Gallagher Levi has been played by famous ladies from Carol Channing to Ethel Merman, from Bette Midler to Barbra Streisand. In 1890s New York City, the bold and pioneering widow Dolly Levi is a socialite-turned-matchmaker. Her latest client is the well known half-a-millionaire, Yonkers' own cantankerous curmudgeon, Horace Vandergelder. Before the parade passes by, Dolly will have meddled and turned everyone's life upside down, including her own.

COMEDY SPORTZ

So what is Comedy Sportz High School League?

Have you ever seen the show "[Whose Line is it Anyway?](#)"? You'll be learning how to play improv games like those, and competing against other 'athletes' in matches, which are performances. The matches are refereed and the audience decides who wins. It's not actually competitive: we don't keep track of who wins or loses, and we switch the teams often.

This is open to anyone who wants to give it a shot: athletes, actors, etc! The greatest thing about Comedy Sportz is that YOU DON'T HAVE TO BE FUNNY. You just have to be positive, enthusiastic, and willing to have a good time. We will teach you the rest.

We will practice from 3:30-5:00 on select Fridays (see [calendar](#)) in the Servite Studio or at the location of the match.

Orientation & Workshop

Friday, September 8, 2023 3:30PM–5:30PM

First Practice

Friday, September 29, 2023 3:30PM–5:30PM

All Team Members must attend Game Con Saturday, October 7, 2023 10:00 am–4:00 pm at Upland High School - transportation is not provided

COMEDY SPORT MATCHES 7PM

Friday, October 20, 2023
Friday, November 17, 2023
Friday, December 8, 2023
Friday, January 26, 2024
Friday, March 15, 2024
Friday, March 22, 2024
Friday, April 19, 2024

Practice before matches will take place at game location at 3:30pm

Team Potlucks at every match!

COMEDY SPORTZ SHOWCASE DATES

Thursday, October 19, 2023—7pm
Thursday, January 18, 2024 7pm
Thursday, March 21, 2024 —7pm

See [Trinitas Calendars](#) for all practice and performance dates



INTERNATIONAL THESPIAN SOCIETY

The International Thespian Society is the only organization to honor secondary school students for outstanding work in theatre. The dedication with which the Society tackles this role is evident in its focus on the students. Student achievements and involvement are basic concerns of ITS.

Trinitas Arts Conservatory participates in the International Thespian Society through its Troupe 4566. Membership gives students incentives to participate in theatre activities and can be an important factor in gaining admission to a quality drama program at the university level. For those who are not planning a career in theatre, the Society's offerings can increase enjoyment of the art now and later, when the student becomes the adult theatre audience. Thespian membership is granted for the performance or meritorious work in theatre arts, which meets the Society's general guidelines. Specifically, students become members by earning points for their work. Upon graduation, Thespians who have maintained active membership through meeting attendance and service projects, maintained a minimum 3.0 cumulative GPA and accumulated 60 thespian points (signifying over 600 hours of quality work in the theatre) will be awarded scholar honor cords to wear at graduation ceremonies.

Initiation to the International Thespian Society is earned by gaining 10 points, and participation in 2 TAC shows. Eligible shows include Showcases and the Fall, Winter or Spring productions. Only 5 points earned prior to high school will be accepted. Regardless of how many tasks a student performs in one activity, only the points from one task will be accepted. For complete point guidelines, please see the Thespian application or talk to an officer.

Attendance at all monthly thespian meetings is mandatory. All Thespians must participate in at least **2 Service Projects** per year. Service projects are **MANDATORY** and Thespians who choose not to participate in 2 events will have their membership deactivated. Thespian Service Projects may include:

- *Theatre Pride Day
- *Collecting food for the Halloween Party & toys at Christmas time
- *Working at any other Thespian service project events
- *Ambassadors at Open House school events (Open Houses, Back to School etc.)

Each year, TAC Thespian Troupe 4566 attends the **CALIFORNIA STATE THESPIAN FESTIVAL**. Students from all over the state come together to share their love of theatre. The weekend includes workshops, individual performance and tech events, auditioning for PlayWorks and the Opening and Closing Numbers, attending or performing in Scenefest, and for those who are selected, rehearsing and performing in PlayWorks or the Opening and Closing Numbers. Tech students are encouraged to interview for crew positions as well. The accommodations for the festival are in a local hotel. Students pay in advance for their room and registration. Students should plan to bring extra money for meals not included in the package. Auditions for College Scholarships also take place at the festival for senior students. Two thespians from each troupe may apply for Senior Scholarships.

The **INTERNATIONAL THESPIAN FESTIVAL** is held in June in Bloomington, Indiana at Indiana University. Troupe 4566 attended the festival for the first time in 1995. Without a doubt, it is one of the greatest experiences you can have while in high school. Thespians attend over 15 mainstage productions over the course of six days! Thespians stay in dorms and attend workshops, perform in the play marathon or Playworks, and have the opportunity to bond with other students from around the world. Students in their junior year who intend to major or minor in theatre arts in college are encouraged to take advantage of the **college scholarship auditions**. There are also senior scholarships for graduating students. Planning and preparation for these auditions is essential, but well worth the effort.



Trinitas Arts Conservatory Expectations for Auditions, Rehearsals & Performances

Theatre is a collaborative, living art, predicated on mutual respect among artists and as people. It can lose its magic if the living beings engaged in it do not seek and embrace ways of collaborating.

Be professional in attitude, approach, and dedication. Personal problems, prejudices, and personality differences are incompatible with the nature and spirit of theatre. Work very hard all the time. Do your share, do it well, and do it willingly. Know that you are engaged in an art and a craft that is special. Take as much pride in the process as you do in the product. Be well prepared, organized, and focused in order to achieve your goals.

Be open, honest, and positive. Keep channels of communication open in such a way that everyone contributes to the collaboration creatively and intellectually. Weaknesses and "mistakes" are not glossed over or ignored, they are opportunities for dynamic new choices and pathways. Challenges are recognized and approached without fear of exposure or ridicule. Remember: all collaborators are striving for the same goal.

AUDITIONING/CASTING

Productions are cast through an open audition process. A participation fee and parent involvement is required for all students cast to offset the costs of show royalties, set building/rental, costume rentals and cleaning, cast swag, video link, and strike party. A mandatory meeting for parents of participating students will be held prior to each production. Please see the [calendar](#) or show contract for the date.

Watch and learn from auditioning and casting just as you do from rehearsing and performing. Be professional, be on time, be prepared. Bring your paperwork completed and signed. Learn as much as you can about the show before you audition. Stay focused on your objectives. Avoid socializing, it's distracting, but be pleasant to everyone. Be kind and supportive of others—every show is an ensemble effort. Audition with authority and skill. Be confident! Confidence can make a good audition great. Keep your eyes up, speak up, and don't make excuses. We are proud of you for auditioning.

Keep thoughts about the process to yourself during first auditions and callbacks. If those who are auditioning talk too much about the auditions, the roles, the auditioners, then comments made casually can get blown out of proportion and tensions already present may escalate.

Don't precast the shows in your head. Don't set your sights on just one role. It's unhealthy for you and for the entire collaborative process. Read a cast list professionally and react to it privately. Do not say disparaging things about others who have been cast. Do not blame other people or sinister plots for not being cast (either in a particular role or not at all.)

It's ok to talk to the director after you have accepted the role. If you feel it is necessary to discuss your audition, ask the director to discuss it with you, not defend it to you. It's ok to ask for constructive feedback—that's how you can improve. Be happy for those people who have been cast as you would want them to be for you.

On the audition sheet, you will be asked questions such as whether you are only interested in ensemble or a lead, whether you wish to understudy or not. Please think over and answer these questions carefully. If you are cast in the production and you turn the part down, you will not be considered for additional casting during the remainder of the current school year.

TRINITAS ARTS CONSERVATORY CASTING PHILOSOPHY

TAC is an Educational Theatre program. Therefore, it is the goal to give as many students an opportunity to learn and grow through the rehearsal and performance process as possible. Some roles may be double cast or cast with non-performing understudies. Auditioning does not guarantee a role in the production. **Casting is based primarily on the strength of the audition and availability for rehearsals** with **some** consideration given to a student's involvement and commitment to Trinitas, including years of experience, training, classes, and Thespian affiliation. Class standing is not a factor in casting. A freshman has as much of a chance of being cast as a senior. Students and parents are asked to remember that theatre is a "team sport" with no small parts. Students are encouraged to enter into the audition process with a positive, supportive spirit. Trust the judgment of the directing team and the work of the Holy Spirit. The potential to grow comes with every experience. Disciplinary action explained in the following pages will be followed if a cast member chooses not to accept their position with grace and understanding.

Trinitas Arts Conservatory

Expectations for Auditions, Rehearsals & Performances

REHEARSING

Arrive at each rehearsal five minutes early so that work can begin at the scheduled time. Sign in immediately upon arrival. Do not leave the rehearsal space, crew area or theatre until you have been released by the director. Rehearsals are closed to all visitors. Only attend your scheduled rehearsals. It is your responsibility to bring to each rehearsal the following items: your script and/or music; pencils; a recording device to record your vocal part; water; a snack/lunch/dinner for long rehearsals. Wear comfortable clothes and appropriate shoes. Hair should be pulled back off the face.

Come to rehearsal prepared to do whatever is scheduled to be done at that rehearsal. Memorize lines promptly, analyze scenes in advance, and have your body and voice warmed up when it is time to begin work. Be quiet in the rehearsal space out of courtesy to the director and actors working onstage. Gum chewing is not permitted in the theatre, rehearsal space or on the Servite Campus.

Per school policy, you must attend school to be eligible for rehearsal or performance. If you are absent from rehearsal you may be cut from the scene being rehearsed and risk being discharged from the cast. Please honor the rehearsal schedule and show consideration to your fellow cast and crew members by being in attendance every time you are needed.

Use pencil only to write direction or blocking in your script. Cast members are responsible for erasing all markings from rented scripts/scores before they are returned. Treat every cast/crew member with the respect and courtesy with which you would like to be treated. The production staff and crew heads are the director's assistants. As an actor, it is not your place to question their decisions. If a problem needs further resolution, both parties should alert the Stage Manager immediately.

Never take personal problems or prejudices to a rehearsal. You are there in a professional capacity—it simply doesn't matter that you've had a bad day, have an exam tomorrow, or think the person you have to kiss on-stage is a nerd. Bring your best to each rehearsal and expect the best from those around you. Do not distract from rehearsal activity—minimize noise and movement. Never miss a cue! It literally halts the forward progress of the rehearsal and destroys everyone's concentration.

Memorize lines promptly according to the rehearsal schedule. Even when memorized, review your part between rehearsals so that you bring something new to build upon each time. Rehearsal requires energy. Work hard in every rehearsal, not just when you feel like it. Don't expect directors to pull it out of you or spoon feed you. You are a collaborator, too! Be prepared to bring your contributions to the mix. Understudies are a vital role in the production process and an excellent opportunity for learning. If you are selected as an understudy, you must be prepared to go on in the event of an emergency.

Keep yourself physically and mentally fit during the rehearsal period. That means organizing your life to get all the things done that need to be done, and keeping your priorities in order. In order to be a theatre student, you must function as a STUDENT. Actors/technicians who do not study, meet paper and examination deadlines during the rehearsal or performance periods are cheating themselves immeasurably and create for Trinitas a reputation for intellectual sloppiness and laziness within the rest of the community. Your survival plan during rehearsal and performance periods must also include sleeping, bathing, and socializing. If you are a physical and/or emotional mess, you cannot be creative. **Nobody said being in theatre was easy!**

Establish and maintain excellent channels of communication and trust among those with whom you work: directors, designers, technicians, actors. Gossip, backbiting, or sarcasm at the expense of your colleagues or the production staff, closes communication channels and destroys trust. It also takes the joy out of the process.

Do not direct the show unless you have the responsibility for directing the show. If you have suggestions or constructive criticism, give them to the director outside the rehearsal period. If you, as a member of a particular company, are distressed, insecure, or in serious disagreement with the way things are going in a show, talk privately and openly with the director. You can do irreparable harm to morale and to the end-product if your concerns—no matter how genuine—are allowed to run rampant or are voiced to someone other than the director. Don't squelch them. Just go voice them to the director. He/she needs to know. Give everyone involved in a production enough breathing room to make choices. If true creativity and growth are to take place in the process of production, artists need to experiment—to try things that don't work as well as those that do.

Arrange to be picked up promptly at rehearsal's end, as specified on the schedule. For safety reasons, students should not linger in the parking lot.



Trinitas Expectations for Auditions, Rehearsals & Performances

DESIGN AND TECHNICAL THEATRE

Recognize and have respect for the creative/artistic nature of the design and the technical collaboration. Know the job responsibilities before you seek or accept a design or technical assignment. Bring basic skill or a willingness to acquire it to your position.

Contribute heart, soul, and blood when necessary. Your pride and your sense of artistic worth are directly tied to that contribution and to the quality of the end-product.

Be reliable. Show up! Do it! Know what difference schedules and deadlines make to the other collaborative artists of the theatre who need to work with or see whatever it is that you are responsible for—a prop, a door flat, a special gel or a particular costume. Mutual respect is the name of the game.

PRODUCTION/POST-PRODUCTION

Once final decisions are made, do not deviate from the plan. Perform the play as rehearsed. Never play tricks or create any backstage or onstage distractions. Continue to work and refine, thereby keeping the production alive and growing. Don't settle for what it is but at the same time don't experiment unpredictably or at random during the run. Any new ideas or radical changes should be made in rehearsal under the supervision of the director with all actors and technicians involved.

Return props to the prop table as soon as you leave the acting area. Never pick up a prop or sit on prop furniture except in the execution of your role. Never touch lighting, sound, or stage equipment except in the performance of your duty. Do not go on the light deck, grid, or beam unless you are a member of the crew and are directed to do so.

Never miss an entrance. Conversation backstage during performances should be restricted to production concerns. Use non-verbal communication when possible. Never speak to or distract an actor waiting for an entrance. When waiting in the wings, don't allow yourself to be seen by the audience. Hang up your costumes when you are not using them. Notify the crew head if your costume needs repair.

Don't enter the stage from the house or the house from the stage before or after the show. Don't break the curtain call to address the audience or to give/receive flowers or gifts. Don't leave the theatre in costume.

All cast and crew members must assist with strike at the conclusion of the run.

Develop a final objectivity about what you do artistically. As a theatre person you need to have insatiable curiosity, critical concern, and personal/professional integrity. You do this by neither fooling yourself into thinking what you do is better than it is, nor by criticizing yourself too severely. Seek honest, constructive criticism from those whom you trust and respect and WHO KNOW. Be careful not to be fooled by the evaluation of those who love you or those who may apply nonprofessional, non-artistic criteria either to your collaboration or to the collaboration.

REFUNDS

Trinitas does not issue refunds for withdrawals from classes, field trips, show participation fees, or any other charges, **regardless of the reason.** Enrolling or signing up for a program is considered your commitment. Our costumes, travel arrangements, and other costs are paid immediately by Trinitas, and unless we can be fully reimbursed by a substitute or receive credit for a cancellation, we cannot offer reimbursements for fees paid. In some cases, you may be able to find a qualified substitute for a field trip, and have the substitute reimburse you and pay any applicable name change fees that are charged to us. For TAC classes, if a student withdraws before the first class, a credit may be applied to a future class, show or other activity with prior approval from the Executive Director of Trinitas. Productions require a non-refundable \$20 audition deposit. The balance of the participation fee must then be paid in full by the parent meeting, and is non-refundable at that time. All productions have a ticket requirement for cast and crew and tickets must be purchased by a date stated in the production contract. After that deadline, the remaining amount will be charged to the student.

**This is educational theatre.
If you have questions, ask.
That is the best way to learn.**

**Mr. Michael Betts
Artistic Director
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