



DeKalb School of the Arts Production Handbook

2015-2016

Mission Statement

“The mission of the DeKalb School of the Arts is to provide the highest quality education through academics and the arts.”

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~ INTRODUCTION ~

DeKalb School of the Arts (DSA) is designed to be a pre-professional training program for a life in the Fine and Performing Arts. Full participation in the program results in a solid academic foundation, a strong résumé, an expressive portfolio, and confidence in one's abilities. The benefits you receive at DSA enable you to enter a professional training program at the post secondary level or directly enter the job market.

We offer this guide as one way of demystifying the process one has to go through in order to become a successful student here at DSA. At this point, I am the primary author on this work. As Production Manager, I am the source point for much of the communication concerning productions at DSA. Another reason: I've been around the program for a long time. I've been creating shows for this program since 1988, before most of you were born. Alright, I admit it, I'm old!

I'd like to begin by quoting from "The Perfect Backstage Crew..." by John Kaluta. Mr. Kaluta is the Production Manager at a similar program in Maryland. How he had the time to write such an honest and accurate book is beyond me. In the first few pages he warns:

**“YOU ARE NOT THE DIRECTOR”
“YOU ARE NOT THE DESIGNER”**

Expanding on Mr. Kaluta's initial caution before entering into training for the entertainment industry, I also caution:

“YOU ARE NOT THE PRODUCER”

Your role may be limited, but your passion and training are essential.

Until you earn one of the above titles, anything that you say about the program, our productions, or the way things are done around here is simply your opinion. And we all know that every one of us has an opinion, good or bad. Your feedback is always welcome. Try to remain objective in your view. Keep your eyes, ears and heart open.

"Let the refining and improving of your own life keep you so busy that you have little time to criticize others." - H. Jackson Brown

JM Nealer

~ DSA Hierarchy of the Arts ~

The Principal is accountable for everything that happens at DSA. That being said, this does not mean that all decisions are top down edicts issued from that office. DSA is unique to the regular DeKalb County school structure. We are part high school and part producing organization. Because of our mission, there are several unique positions and collaborative structures. Try thinking of DSA as a seasonal theatre like The Alliance where all the actors and technicians have to maintain a “B” average or they won’t get hired for the next season. It’s a little quirky, but we meet and exceed the academic requirements of the DCSD while producing an average of one show a week.

Job Title	Primary Function	Also
Principal	Onsite manager of facility and responsible for faculty, staff and students, budgeting and all District Initiatives	PTSA, Leadership, School Council, Security, Community Relations, P.R., school budget, monitoring academic and arts achievement
Assistant Principal	Curriculum and Discipline Create and Maintain Master Schedule	Assist Principal in all listed duties
Production Manager	Responsible for all physical aspects of the program’s productions	Instructor, scheduling and budgeting for productions, maintaining Production Credit database
Director	Responsible for the vision and direction of a specific production	Instructor
Conductor	Responsible for the direction of an orchestra, band or choral group	Instructor
Choreographer	Responsible for the dance or movement of a specific production	Instructor

This is just an overview of some of the job titles and basic responsibilities. Everyone at DSA does double or triple duty. Some matters only deal with the academic side of our personality; others deal with only the artistic face, while others deal with the whole school. Hopefully, this will become clearer as I take you through the following 7 Steps.

~ The 7 Steps of Production at DSA ~

Live it, breathe it, be it, the 7 Steps are taught in 8th grade and are the foundation of this business. It is a systematic approach to problem solving. For now, it is a simple way to break down and explain the many perceived facets of the program.

I. Idea or Concept

It all begins with the desire to produce something that connects emotionally with a collection of individuals. It may be a dance before an audience, words to be read aloud, or a painting that gives pause to you on your travels. Some students have a well-developed natural ability while others will need more coaxing to express themselves. Regardless of the beginning, every one of us needs training in order to sustain them. Training is the motivation behind all artistic endeavors at DSA.

Shows are selected for production based on rather simple criteria. There is no real mystery to the process but individuals over the years have had a tendency to confuse these simple guidelines. Whenever you find yourself wondering why a particular show was chosen, refer back here.

1. Educational
 - a. Will our students benefit educationally (i.e. training)?
 - b. Will our audience benefit educationally?
 - c. Produce new works to the program. (avoid repeating shows)
2. Viability
 - a. Can the production be staged in the space we have available?
 - b. Can we fiscally afford it?
 - c. Can a safe production be assured for all involved?
 - d. Is a solid production possible with the given talent pool?
3. Community Standards*
 - a. Will the material presented be enjoyed by our audiences?
 - b. Will it compromise the integrity of the cast, crew or school?
 - c. Will the material be supported by the community at large?

*Note: Please accept that this is a weighty subject and much discussion goes on before announcing a season's selections. Artistic and administrative steps are taken to insure the highest level of support by our community while serving our students' education.

II. Scheduling and Budgeting

Production scheduling is based upon our school calendar. Our 180 day "season" is formulated based on the following in order:

1. What is the minimum time requirement for rehearsal and construction?
 - a. Tour shows require six to eight weeks (80 – 100 hours)
 - b. Main stage show require eight to ten weeks (100 – 200 hours)
 - c. Departmental shows and recitals require four to six weeks (40 – 80 hours)
 - d. Meetings (PTSA, SPA) require one week (10 – 15 hours)
2. Maximum number of shows in production vs. restrictions on space, cast and resources
3. Federal Holidays and Breaks
4. Testing Calendar (excluding SAT's, ACT, college entrance exams)
5. Enrichment events (GMEA: Instrumental & Vocal, GHSAA, All State, etc.)
6. Faculty reviews and new student auditions

The following calendar items are reviewed. However, they have little impact on the production calendar:

1. Religious Holidays

Reasoning: As a public school, we are open to students of all faiths. Each faith has a number of religious observances that overlap or conflict with another's. We will remain sensitive to the subject but cannot allow one faith to dictate the production calendar over another. Refer to the Student Handbook concerning Excused Absences.
2. Social Holidays
 - a. Valentine's Day
 - b. Halloween...
3. Sporting Events
 - a. Super Bowl
 - b. Braves in the World Series
 - c. Alabama at Ga. Tech
4. Conventions and Trade Shows
 - a. S.E.T.C.
 - b. Thespians...
5. Personal events (Anything that affects the one and not the many)
 - a. Birthdays
 - b. Community service
 - c. Outside testing
6. Any non-DSA productions
 - a. Rehearsals
 - b. Performances
 - c. Crews

The list is expansive but in no way all-inclusive. Like our mission statement, the Production calendar focuses on DSA's pursuit of excellence in academics and the arts.

Production budgets are based upon a "whole school" approach. History Lesson: Back in the day when DSA was The DeKalb Center for the Performing Arts, it was housed in the lower floor of Avondale HS. The production budget came from the Magnet Office and was used only for shows. All educational expenses that the program had were covered in the AHS budget. Now as DSA, we must provide for all of our academic and artistic education from our annual budget.

The arts are expensive to produce and we do a lot with what we're allocated. Without the PTSA and parent volunteers who provide support we would be in a far worse place. One truth about this business, there's always a need for more funding. Even if our county budget were increased or massive outside funding were obtained, the division of resources would remain about the same. Even if the dollar amounts would change, the commitment to the goals of the program would not.

Production budgets are decided jointly by the Principal, Production Manager, and the show's Director. Each has valuable input that serves not just a specific show, but the season and entire school. All budgets are investments in the education and training of all of our students.

III. Casting and Hiring

There are more than two sides to this business but the one that most of you are concerned with is the chance to get on the stage. We'll deal with you first, then everybody else.

There are only two (2) reasons that you don't get cast in a production. No matter how many different ways it can be expressed, it only comes down to these two:

1. Your skills or techniques are not developed to a level that allows you to compete with others for the role you're auditioning for. It is up to you to practice, practice, practice so that you can compete in the future.
2. You do not match the Artistic Vision for the show being cast. There is nothing you can do about this except audition, audition, audition and know that the vision for each production is never the same.

There is a third reason, but generally it's so obvious that it's seldom stated. For those of you who need to hear it, here it is: If you don't audition, you won't get cast. Pretty simple, huh?

Be aware: Academic Probation may restrict your ability to be involved in a production.

Remember, we are a school; we're all here to help you reach your highest potential. Within a week of not making a cast list, make an appointment to speak with the Director. Listen to what they have to say and apply their suggestions.

~~ Auditioning ~~

There are slight differences or variations on a theme between the various main stage and departmental shows. No matter what, listen to the announcements, read the call board and most importantly, be prepared when auditioning.

Scheduled Audition Format: A sign up list will be posted with 5 minute time slots. Sign up in an open slot and keep your appointment. On the day of your audition, arrive early. The Stage Managers will have paperwork for you to fill out and assign your audition number. Managing auditions is a hectic time for everyone involved. Nobody will know if we're ahead of schedule or running late (most often late) and things change minute to minute. Please stay in the audition area; warm up, work on your monologue or homework. If you need to go anywhere, you must receive permission from the Stage Manager. Be aware that another student is auditioning somewhere nearby. Keep quiet as you wait your turn.

Cattle Call Audition Format: Everything is pretty much the same as above. The difference: There won't be time slots to sign in, just twenty or thirty open slots. Arrive early to fill out your paperwork. The audition will begin on time and being late may bump you from any opportunity to audition.

A small group or all those auditioning will be lead into the room. Spread out to give yourself room and listen to the Director(s) instructions. They may have you read scenes from the script or do improvisations. You may be asked to sing or act like a chicken. Whatever the Director's request, try to do it to the best of your ability.

Private or One-on-One Audition Format: Because of our busy schedules or due to situations beyond a student's control, a private audition may be scheduled by the Director of a particular show. Format rules are still the same and paperwork must be filled out. A Stage Manager or other Director may also be present during the audition. These auditions usually take place during the instructional day based upon the freedom allowed by the Director's and student's schedule. These auditions can only be scheduled by the Director and not the student. This can occur when there is a need for the replacement of a cast member once rehearsals have started.

Casting: A number of factors are presented to the Director of a show that they may have little influence over yet can have a great impact on realizing their vision. Each cast list is reviewed by the Director, the Artistic Director, other concerned Directors, the Assistant Principal, and the Principal before it is posted.

Refusing a role: The only reason for not accepting a role: "Death – personal." All other reasons can and must be worked out between the Director the cast member and their legal guardian. The penalty for refusing a role: You will be declared invalid to participate in any onstage performance for the remainder of the semester and the next semester; i.e., drop out of a Fall show; no more Fall shows and no Spring shows. Drop out of a Spring show; no more Spring show and no Fall shows the next season. Don't do it. You can still audition, but you won't be eligible to cast. And remember those Production Credits!

Good Professional Conduct: Be on time. Be prepared. Be focused. Be available.

~ BASIC AUDITION GUIDELINES FOR A DSA SCHOOL PRODUCTION ~

DRAMA: Generally requires a 2-3 minute, age and gender appropriate prepared monologue.

Do not read a monologue you just found or borrowed from someone else, recite a poem, present something that you or a friend wrote, or use a monologue from a film or television.

Do plan ahead. This place is full of plays and directors. When in doubt, consult at least one of them. You should have at least 3 different pieces to audition with. 1) a comedic, 2) a dramatic and 3) a classical – like Shakespeare. Learn them, practice them, keep them in a special place and use them when you audition. Always be on the lookout for a good monologue. You should update your material at least once a year.

When you are called in to audition, be ready. A Stage Manager will escort you into the room. They will hand your paperwork over to the Director(s), then leave. Give yourself plenty of room to move around and to let the Director(s) get a good look at you in action. Clearly state your name, grade, major area of study and the piece you are doing. (This is called "slate.") Take a moment to collect yourself, and then give it your best. When you finish your presentation, say "thank you," "end," or "scene." This lets the others know that you are finished. The Director(s) are then free to ask you questions, or they may not. Don't worry either way. Just answer any questions honestly and to the best of your knowledge.

Check the call board daily to see if you are called back and write down the time and date and if anything is required. Generally, at call backs, actors are paired up and given "sides" (two or three pages of the script) to read and act out. The Director(s) will make

multiple pairings. Use the time out of the audition to work with your partner, again be prepared to do the best job you can when you're in there.

DANCE: Generally follows the "Cattle Call" format. The difference is there are multiple sign up sheets posted outside the Dance Department.

Be prepared by arriving early to fill out paperwork and receive an audition number. Have the appropriate clothing and shoes for the different styles of dance for which you are auditioning.

MUSIC: Generally follows the scheduled format. Soloists are usually chosen during class time.

TOUR GROUPS: Will follow either the Cattle Call or Time Slots, depending on the Director's choice. Drama Ensemble, Dance Repertory Company, Highleit and Pro Arte' auditions are held early in the Spring Semester. New students are not eligible for tour groups unless a compelling argument can be made by a Director to the rest of the Arts faculty.

~~ SIGNING UP FOR CREW ~~

Below are the guidelines for signing up for crew. A procedures copy is posted on the Sign Up Board located at the top of the stairs to the Kyle Theatre.

CREW SIGN UP RULES

- 1) **PRINT your full given first and last name (do not use nicknames)**
- 2) **Use pen, not pencil.**
- 3) **Place your CURRENT GRADE**
- 4) **Sign Up for no more that TWO (2) Crews**
- 5) **Sign Up only in the spaces provided. (Over-signing the list will result in exclusion from consideration)**
- 6) **If selected for crew, INITIAL behind your name to accept your position.**
- 7) **NEVER sign up or sign in for anyone but yourself!**

Also Note:

- 1) **Anyone late or missing First Crew Call will be CUT from crew.**
- 2) **PP = PP**
- 3) **Failure to meet the obligations of your assignment will result in a reduction in Crew Credit.**
- 4) **Any crew can be called any time after the first crew call.**
- 5) **24 hour notice will be given at all times. Crew calls will not be altered or changed with less than 24 hours' notice. Please extend the same courtesy if your schedule changes.**
- 6) **READ THE SIGN UP BOARD DAILY!**
- 7) **Really. Read the sign up board daily.**

And now, the answer to the eternal question: *"I keep signing up for crews and I never get picked!"*

The Production Manager keeps and maintains a database and logs every time you sign up for crew. Crew selection is based upon the needs of the production with a focus on maximizing your training potential. Basically, it's a numbers game. Typically, ten to fifteen students will sign up for an audio crew. The production only requires two, but three to four will be selected for that

crew. If audio interests you, continue to sign up. In two or three shows you will be selected to serve on audio crew.

~~ STATUS ~~

So, you’ve been cast or selected for crew. It doesn’t end there, it just begins. The table below addresses the different statuses that may befall you. Remember, you may have been offered a job, now you have to earn your pay.

Status terms and what they mean:

Term	What they mean to talent	What they mean to crew	Penalties
Cast	Contracted to perform onstage	If you are cast in a show you cannot serve on its crew	Reduced credit for violations of your contracted duties. Successful completion of all duties will earn you your contracted credit
Crewed	If you are cast in a show you cannot serve on its crew	Contracted to perform duties that support the show	Reduced credit for violations of your contracted duties. Successful completion of all duties will earn you your contracted credit
Cut	Removed from a show by the Director or Administration	No contract	No opportunity to earn Production credit. Cast: may also be ineligible for casting in future shows. Crew: denied crewing for one sign up
Dropped	No cast member is permitted to drop a show once they have accepted a role	A crew member removed from crew by the Production Manager after Crew View	No opportunity to earn Production credit. Crew: denied crewing for one sign up
Refused	No cast member is permitted to refuse a show or role without prior arrangement with the Director	Crew members assigned to a show may refuse to take a job prior to Crew view. They indicate this by not initialing behind their name	No opportunity to earn Production credit
Released	Reserved at the Director’s discretion concerning “Acts of God,” unavoidable life situations or artistic changes.	Reserved at the Production Managers discretion concerning “Acts of God,” unavoidable life situations or reduced crew requirements.	No or reduced production credit. (compensation for time and effort)

IV. Rehearsal and Construction

General Rehearsal Schedules: All cast members are not called at all the following times.

However, block out your schedule. Any cast member can be called during the rehearsal period and the detail schedule will change week to week.

Main Stage Shows

4:00 – 6:55 pm, Monday – Friday

10:00 am – 6:00 pm, Saturdays (To be determined)

Tour Shows

Class time

4:00 – 6:55 pm, Monday – Friday (To be determined)

Departmental Shows

Class time

4:00 – 6:55 pm, Monday – Friday (To be determined)

Students, you must share your rehearsal schedule with your parents and whomever you rely upon for transportation. You cannot be late for rehearsal nor leave early because of your lack of communication. Weekly rehearsal schedules and Production Week schedules are available to you on the Call Board. Take and post them at home where everyone can see them.

Student must be in attendance for at least ½ or the school day in order to be eligible to participate in afterschool or performance activities (regardless of absence reason). One half day is either 8:10-11:30 or 11:30-3:10.

Parents and rides: We understand how complicated your lives can be. Occasionally we've been known to have a life too. Just as you will be upset if you can't pull your child out of rehearsal or a show, we will be upset if we lose a crew or cast member. Weekly rehearsal schedules and Production Week schedules are available to you on the Call Board. Please make sure that your child brings one home to you.

Rehearsal Etiquette

Dos: (earn full Production Credit)

- Quiet conversations concerning how to do your job better
- Wear appropriate shoes
- Please and thank you
- Water
- Homework, cross word puzzles and appropriate reading material
- Focusing on your duties for the show, be it cast or crew
- Taking responsibility for yourself

DON'Ts: (lose some or all Production Credit)

- Cell phone use from the beginning until the end of rehearsal
- Food or soft drinks in the rehearsal area
- Visitors or Guests without expressed permission of the Director
- Tardiness or Unexcused absences
- Headphones and CD players, iPods, MP3 players (no electronics)

- Gum/Candy
- Rude or Disruptive Behavior
- Card playing
- Sign in for someone else
- Leaving the rehearsal without the knowledge and permission of the Stage Manager or Director

Late Nights: Due to the constraints of having only one main performance area, production work cannot occur during the rehearsal period. We must add time to the production schedule to complete many show tasks.

Late Night hours

7:00 – 10:00 pm, Monday – Thursday (Student Hours)

7:00 – 11:30 pm, Monday – Thursday (Student drivers w/ curfew)

7:00 -? (Silly Adult Hours)

Scenery Saturdays: These were founded back in the old Avondale days. Before there was a shop and only one space to work in, our growing production program needed a more focused building time. We established Scenery Saturdays as a way for Tech Theatre students and skilled parents to work together on our shows. Here at DSA, we kept the Scenery Saturday both for the original spirit of community and now to help meet the volunteer hours requirement.

There are two different calls given for Scenery Saturday: General Call and Skilled Call. They will be announced either or both.

Skilled Call is for those who possess craft or art skills that are in demand for the show we are producing. Carpenters, costumers, electricians and audio engineers are examples of the people who will be needed.

General Call is for those who may not know stage craft but know how to clean, organize, sort and straighten.

Scenery Saturday Hours

10:00 am – 4:00 pm, Full Call

(1 hour meal break 12:00 – 1:00 pm)

10:00 am – 2:00 pm, Short Call

(no meal break)

I strongly advise that if you are planning to attend, that early is better than late. Since all the jobs kick off at 10:00 am, everyone will have a job. I value everyone's effort and hate to waste a volunteer's time. On a General Call, please plan to stay at least two hours. Most jobs take at least 20 minutes to get the hang of and just when you know what you're doing – you have to leave.

Backstage Security for Productions

- Please report to the back stage vestibule one hour before show time (7:00p for an 8:00p show).
- Sign in and report to the Production Manager for your assignment.
- You will be released 30 minutes after the show ends.

- Please adhere to all the same rules that our cast and crews are required to follow (no cell phone use, no food or drink, no talking, etc). Do not bring any other family members with you to help (no tagalong kids). Remember, “You wouldn’t see that at The Fox.”
- Cast and crews enter and exit only through the stage door, not in or through the lobby areas or any other entrances/exits.
- Treat the cast and crew as if they are your own child – they all are. Remind them to be safe, quiet, etc.

Warning for First Timers: Backstage is organized chaos and theatre conventions may be alarming. Quick costume changes and communal dressing areas require dressing and undressing in an open area. Any “helping” or “watching” outside the commission of the job is unacceptable.

V. Joining Tech with Talent

In all honesty, we do pretty well at getting a good product up. It’s not without its bumps. Some you can’t avoid, but others we make ourselves.

Problems we can solve: Everyone follow the Rehearsal and Performance Etiquette rules. I mean everyone. One last thing before we move on. A Stage Manager shouldn’t have to ask for “Quiet!” backstage and NEVER should a Director or Production Manager call for it.

~ CREW INSTRUCTIONS FROM PAST STAGE MANAGERS ~

HOW TO GET PUT ON CREW:

1. You sign your given first and last name (not nickname) on the crew sign-up sheet under Audio, Costume, House Manager, Lighting, Stage, Props, Ushers, or Video crew.
2. When the results of the crew sign-up sheet are posted, look for your name and put your initials by them.
3. Make sure that you **SHOW UP ON TIME**; if not, you will be cut from your position and a replacement crew will fill your place.

WHAT TO DO WHEN PUT ON CREW:

1. Sign your name in the crew sign-in sheet.
2. Report to your Crew Head for instructions.
3. Always mind and respect the Stage Manager.
4. Stay on task; when finished with one assignment, ask what else you can do.
5. When all of your tasks are completed, check out with your Crew Head and Stage Manager, and then sign out on the crew list.
6. If you are a new crew member and need a crew shirt, notify your Crew Head ASAP.

WHAT TO DO WHEN YOU ARE A CREW HEAD

1. Read the call board at least once a day for revisions to schedules.
2. Be on time to all calls.
3. Make sure that all crew under your leadership is present and checked in.
4. Make sure that the pre-show mode in your area is set up.
5. Make sure that all crew know their responsibilities and are properly trained to carry out their jobs.
6. Make sure that after all crews are assigned a task they are diligently working to complete those tasks.
7. Everything must be set up at least 30 minutes before house opens.
8. During a show, make sure that you keep your crew QUIET when they are backstage.
9. After the show, you stay behind your crew to check their work and take notes on the things they failed to do.
10. Make sure all equipment is powered down and all materials are put away neatly and locked up.
11. Check out with the Stage Manager and sign out.

AUDIO CREW RULES

1. Sign in and check in with Crew Head and begin diligently working on the task assigned.
2. Power up machines.
3. Run through cues.
4. Cue up all tapes needed for production.
5. Before show, make sure all tapes are cued, all microphones are running properly, and the sound level is okay.
6. During a show, make sure that you make all cues ON TIME so as to have a good show.
7. After show, rewind all tapes, retrieve and put away all microphones, go back to pre-show mode and make sure everything is neat and ready to run for the next show.
8. Check out with Crew Head and stage manager and sign out.

WHO DO YOU GO TO WHEN THERE IS A PROBLEM?

First, go to Crew Head, then Assistant Stage Manager, then Stage Manager, then to Mongo. All decisions made by Mongo will be final and binding.

COSTUME CREW RULES

1. Sign in and check in with your appointed Crew Head.
2. Make sure that you are assigned to a person's wardrobe and that you have all pieces of clothing entailing the wardrobe for which you are responsible.
3. If there are alterations, maintenance or any mending needed in a certain costume, notify the Crew Head immediately so that it can be done as soon as possible.
4. Make sure all costumes are labeled and put with the owner's name tag on the costume rack.
5. Make sure that costumes are intact at all times.
6. Make sure that you and your assigned person work out all quick changes that occur during the show. Costume crew are the dressers for talent.
7. Remember that you are responsible for your assigned costumes at all times.
8. Make sure your appointed cast member(s) does not go out in their costume(s).
- 9.

WHAT TO DO WHEN FACED WITH A TOUGH SITUATION?

First, go to Crew Head, then to Assistant Stage Manager, then Stage Manager, then go to Mongo. All decisions made by Mongo are final and binding.

LIGHTING CREW RULES

1. Sign in on sign in sheet and check in with Crew Head.
2. Check all lighting equipment and make sure that it is working properly.
3. Power up machines.
4. Run through all cues.
5. Make sure that all lights have working bulbs. If a light isn't working, let your Crew Head know immediately.
6. During a show, make sure that you make all cues ON TIME so as to have a good show.
7. After the completion of the show, power down all machines and make sure your work area is neat and ready for the next show.

WHAT TO DO WHEN YOU HAVE A SERIOUS PREDICAMENT?

First, go to Crew Head, then go to Assistant Stage Manager, then go to the Stage Manager, and if all else fails, go to Mongo. All decisions made by Mongo are final and binding.

PROPS CREW RULES

1. Sign in on the sign in sheet and check in with your Crew Head.
2. Make sure that all props are located and in pre-show position (on the prop table).
3. Make sure that you know all cues for props and know which actor/actress handles that prop
4. Keep up the maintenance of all props.
5. Do NOT allow ANYONE to touch the props unless the play mandates their character to handle a prop (and even then only allow them to touch their assigned prop when they are about to go onstage).
6. If a prop *you* are responsible for is missing, notify your Crew Head and if it can't be found you must replace it.
7. After rehearsal, make sure all props are put back in pre-show mode.

WHAT TO DO WHEN YOU HAVE A BIG PROBLEM?

First, go to the Crew Head, then to Assistant Stage Manager, then Stage Manager, then if all else fails, go to Mongo. All decisions made by Mongo are final and binding.

STAGE CREW RULES

1. Sign in on the sheet and check in with your Crew Head.
2. Sweep and mop the floor thoroughly and expeditiously before and after the rehearsal or performance.
3. Be sure to know all entrances and exits made by performers, props, or scenery and ask what you can do to assist those crossovers.
4. Make sure that all scenery is in pre-show mode before and after a rehearsal or performance.
5. Do as you are told by your Crew Head and the stage managers (WITHOUT complaint!!)
6. After rehearsal, make sure all scenery is back in pre-show mode.
- 7.

WHAT TO DO WHEN YOU HAVE A SERIOUS PREDICAMENT?

First, go to Crew Head, then go to assistant stage manager, then go to the stage manager, and if all else fails, go to Mongo. All decisions made by Mongo are final and binding.

HOUSE MANAGER RULES

1. Sign in on sign in sheet and check in with Stage Manager.
2. Make sure that the House is cleaned before and after the show (vacuumed, trash removed).
3. Take tickets as audience comes in; after beginning of show, count tickets and take the results to the box office.
4. At the top of the show, make sure to turn off the lights. At the beginning of the intermission, make sure that the lights are turned on. At the end of intermission, turn lights back off. When the show has ended, make sure to turn the lights back on.
5. After the show, make sure the House is cleaned and make sure to turn off the lights.
6. Be polite to everyone so that a good impression will be made upon yourself and the school.

WHAT TO DO WHEN YOU HAVE A PROBLEM?

First, go to Crew Head, then to Assistant Stage Manager, then Stage Manager, then go to Mongo. All decisions made by Mongo are final and binding.

USHER RULES

1. Sign in on the sign in sheet and check in with the House Manager.
2. Make sure that you are dressed appropriately (black dress slacks or knee length dress skirt, white blouse or dress shirt with sleeves).
3. Your crew call is the same as the other crews, so be on time.
4. Assist the house manager in making sure theater is clean, bathrooms are appropriate, pass out programs, and show people to their seats.
5. The House manager is the equivalent to your Crew Head, so listen and follow directions.

WHAT TO DO WHEN YOU HAVE A PROBLEM?

First, go to House Manager, then go to Assistant Stage Manager, then go to Stage Manager, and if all else fails, go to Mongo. All decisions made by Mongo are final and binding.

VIDEO CREW RULES

1. Sign in on the sign-in sheet and check in with the Crew Head.
2. Check all video equipment and make sure that it is properly working.
3. Power up cameras.
4. Run cues (in case of a zoom-in, zoom-out, etc.).
5. Make sure that you have an extra battery **AT ALL TIMES!** (During a show, make sure that you have enough battery power **BEFORE** you start the show, so that the show will be taped properly and without interruptions.)
6. After the completion of the show or rehearsal, power down machines and safely put away all equipment.

WHAT TO DO WHEN YOU HAVE A MAJOR PROBLEM?

First, go to Crew Head, then go to Assistant Stage Manager, then go to Stage Manager, then go to Mr. M, and if all else fails, go to Mongo. All decisions made by Mr. Mastrogiacomo and Mongo are final and binding.

VI. Performance

There is only one show. We must all be committed to this one production. There is only one goal: Deliver our best to the audience at hand. We all serve the production. You, me, and everything that we have been through in the previous weeks have all been in service to the production. To view it any other way would be egocentric, and that will not serve the production or our audience.

Cast and Crew Policy:

The theatre chamber is open 2 ½ hours before show time for those who wish to set up early. Cast and Crew members who are on site are required to be in the theatre. Hanging out in the lobby or roaming the halls is not permitted.

Student must be in attendance for at least ½ or the school day in order to be eligible to participate in afterschool or performance activities (regardless of absence reason). One half day is either 8:10-11:30 or 11:30-3:10.

Standard Performance Times:

7:00 pm for Weekday – Departmental Performances
 8:00 pm for Weekday – Mainstage Performances
 8:00 pm for Weekend Performances
 2:00 pm for Weekend Matinee Performances

Arrival and Departure

All cast and crew must enter and exit the theatre through the Stage Door at the rear of the building. DO NOT enter/exit through the lobby and theatre.

Cast and Crew Calls: Weekday Performances

2 hrs before show – All Called, sign in
 Cast reports to dressing rooms and to warm up
 Crews report to Stage Manager and Crew Heads and begin duties
 1 hr before show – Box Office opens
 30 min. before show – House Opens for audience, all crews to places
 10 min. before show – Cast called to places

Cast and Crew Calls: Weekend Matinee Performances

1 hr before show – All Called, sign in
 Cast reports to dressing rooms and to warm up
 Crew reports to Stage Manager and Crew Head and begins duties
 1 hr before show – Box Office opens
 30 min. before show – House Opens for audience, all crews to places
 10 min. before show – Cast called to places

Delayed Calls:

The Music Department occasionally issues a Delayed Call prior to performance. This is true for the pit orchestra during the musicals. The minimum delayed call will be 1 hour before performance. All other calls are in effect. Other shows may request a delayed call at the Director's and Production Manager's discretion, not the cast's.

Crew Shirts:

Crew shirts are not provided to new crew members. You may purchase a DSA Crew shirt from the PTSA before the opening night of the show, or you may purchase your own black shirt.

- A crew shirt is a uniform; please keep it clean and in good condition. Altering your shirt may reduce your production credit.
- Obtain some basic black clothing to work in backstage when your crew shirt gets funky. (Your wardrobe needs to include solid black pants, shirts, shoes, etc.) Solid long sleeve black shirts and pants are required for productions. ("show blacks")
- Any crew shirt lent to you in an emergency situation must be returned clean within two days.
- Be sure to keep good hygiene.

Warm-ups:

Every cast member is required to attend warm-ups. Warming up before a performance addresses safety concerns and the quality of the show. Being late or not attending a warm up will reduce your Production Credit and may have you removed from the show by the Director or Production Manager.

Crew may attend the last part of warm-ups **ONLY** if they have completed all assigned duties and have the permission of their Crew Head and Stage Manager. It will not go well for any crew member who chooses to play "Pony" instead of doing their work.

Show Etiquette:

DO: (earn full Production Credit)

- Whispering
- Shoes
- "Please" and "Thank you"
- Water
- Homework, cross word puzzles and Harry Potter books
- Focusing on giving the best performance you can
- Taking responsibility for yourself

DON'T: (lose some or all Production Credit)

- Cell phone use from Call Time until Break for Day (no electronics)
- Food or drink backstage or in the booth or in the theatre
- Visitors or Guests backstage or in the booth.
- Ushers backstage

- Cast or Crew in the front of house or lobby after Box Office opens and until Post Show is complete. This includes Intermission.
- Headphones (except in the audio booth)
- Messages being passed from backstage to front of house
- Gum/Candy
- Rude Behavior or disrespect for anyone working the show. (Including backstage security.)
- Card playing, gambling or spitting.

Valuables Lock Up: DSA is not responsible for lost or missing valuable items or cash that were not stored in a secured area. Our first recommendation is not to bring anything into the theatre that you can't afford to lose. Keep your valuables and cash locked in your locker. (You don't need them to do your job anyway!) Our Second option is for Stage management to collect your valuables at 1 hour call. Your valuables will be stored in a double secret locked area by an adult on staff. Your valuables will be returned during the Post Show.

Box Office Policy:

- Box Office is open in the lobby 1 hour prior to show time.
- Reservations may be made by phone @ (678) 676 – 2552.
- Reserved tickets will be released 10 min. prior to show and will be available for general sales.
- DSA's seating is "Festival" or "General." There are no seating numbers.
- DSA does not practice "Reserved" or "VIP" seating policies.
- Each seating configuration has Handicapped seating areas. Patrons needing assistance may request special seating when making their reservations or to the Box Office Manager when they arrive.

Ticket Prices:

\$ 12.00 Adult

\$ 6.00 Student

\$ 4.00 DSA Students

Due to County regulations, we are not able to accept Credit Card payments. We do accept cash and personal checks.

Post Show:

If you are an audience member, please exit to the lobby. The cast and crew have a number of post show chores that must be completed before they can meet their adoring public or go home.

Cast and Crew, please inform your friends and family before the show (at least several days ahead) that you will meet them in the lobby after you've completed all your requirements after the show. Review the section below as the guidelines for this policy.

No member of the audience is ever permitted backstage – ever!

No one will be released before their job is done. No matter who is in the lobby or in the parking lot. Leaving early is leaving your job unfinished. It is not our policy to pay for unfinished work.

Parents, by the same token, please be on time to pick up your children/our students. We are pretty good at estimating what time a show will come down. The staff is tired and we want to go home, too. Thanks.

VII. Strike

“It’s not over ‘til it’s over.” Depending on what the show requirements are, how much time we have to turn the theatre around for the next show and what we have to go through to get there will affect all cast and crews of a show.

Consider these standard scenarios but with the understanding that every show has different needs and this is just a starting place:

DAILY: (Post Show)

Cast: Clean up your area. Throw out your trash. Hang up your costumes, or you’ll be fined \$1.00 for every piece not in its place. Take out everything that you bring in with you. There is no “Lost and Found” in the theatre. Anything that is left will be thrown away. If you’re afraid of losing or missing something, take it with you. Only the elements of the show should be left behind. Yes, I suggest you even take your makeup and curling iron home with you at the end of a show. “If you want to keep it, keep it with you.” Check out with your Stage Manager before you leave. (Estimated time 20 – 30 min.)

Crew: Secure all physical elements of the show. Take out the trash and clean your areas. Reset everything so that we can begin fresh for the next show. Power down all equipment and leave nothing plugged in back stage. Check with your Crew Head for any additional duties that need to be completed. Crew Heads check out with the Stage Manager before you or your crews break for the night. (Estimated time 30 – 45 min.)

FINAL PERFORMANCE: (Last Show)

Cast: Everything listed under Daily only better. When your show is over, we should be able to load in the next show. Sometimes that can be as little as a few hours later. (Estimated time 20 – 40 min.)

Crew: Start with your Daily Strike list then check with your Crew Head for your End of Show strike list. This will include clearing all show elements from the theatre, pulling up cables and setting up the theatre. (Estimated time 30 – 60 min.)

FINAL STRIKE: (The next day)

Cast: Return all scripts and pay all costume fines within 24 hours of the last performance. Collect any souvenir programs or posters. Update your resume, wait for your Production Credit check and read the Call Board daily for the next sign up or audition.

Crew: Return all scripts and crew sheets. Costume crew is to begin laundry within 24 hours of the last performance. All rentals and borrowed items need to be returned. All Crew Heads are to check in with the Production Manager for final reports and close any unfinished

business. Update your resume, wait for your Production Credit check and read the Call Board daily for the next sign up or audition.

~ PRODUCTION CREDITS – THE BIG PICTURE ~

Class	Type	Cast	Crew	Other
A	Main Stage Production	1	1	Ushers .5 for 4 shows 1 for 8 shows
B	Tour Shows	1 at end of season	1 at end of season or until released from show	.5 Ushers
C	Departmental Show – Fine Arts	.25	1	.25 for submissions 1 for produced work .25 Ushers
D	Departmental Show – Performing Arts	Music = .25 Dance = .5	.5	.25 Ushers
PR	Publicity	0	0	1 for produced work
X	X-tra crew /Special Events	1	1	1 as needed *

*Special note: Paint crews from the Art Department receive .25 credits for every 10 hours spent working on special events and our shows.

Pay Rates: Maximum Pay

Eligible Shows for Production Credit 2015 – 2016 Season *

Production	Status	Opens – Closes
Premier Weekend (Tour Shows)	Main Stage	Sept. 25-27, 2015
Instrumental Music Ensembles and Pro Arte	Tour Groups	Sept. 25, 2015 through Apr. 30, 2016
Highleit	Tour Show	Sept. 25, 2015 through Apr. 30, 2016
Dance Rep. Company	Tour Show	Sept. 25, 2015 through Apr. 30, 2016
Drama Ensemble (GTC...)	Tour Show	Sept. 25, 2015 through Apr. 30, 2016
Theatre for Young Audiences	Main Stage	October 22-25, 2015
Fall Choral Concert	Departmental	Oct. 29, 2015
Dark Night	Main Stage	Nov. 20-22, 2015
Holiday Music Concert	Departmental	Dec. 3, 2015
Nutcracker in a Nutshell and DRC	Departmental	Dec. 12, 2015
Black History Tour	Main Stage	Jan. 22-23, 2016
Dance Concert	Tour Show	Feb. 5-7, 2016
Winter Music Concert	Departmental	Mar. 10, 2016
Spring Musical	Main Stage	Mar. 23 – 26, 2016
Fringe Festival	Main Stage	Apr. 26 – 30, 2016
Music Concert	Departmental	Apr. 26, 2016
Poetry Café and Strolling Strings	Departmental	Apr. 27, 2016
Sr. Choreography and Jazz Band	Departmental	Apr. 28, 2016
Art Gallery and Media	Departmental	Apr. 29, 2016
All Performing and Fine Arts	Departmental	Apr. 26-30, 2016
Mock Trial		Oct. 7, 2015 through Mar. 19, 2016
Yearbook		Aug. 11, 2015 through May 26, 2016
Social Media/Technology Club		Aug. 11, 2015 through May 26, 2016

**Show dates are subject to change. Any changes will be announced in a timely manner using all resources at our disposal.*

If we are able to produce any additional shows, they will be included.

Why only these shows?

Because they are crucial to our students' pre-professional training and benefit the whole school.

Mongo's dollars and cents philosophy about Production Credits:

Let's attach a monetary value to equate with a production credit. Let's say 1 credit = \$100.00. To earn your \$100.00, you have to work for it. If you earn your \$200.00 (2 credits per year), you can pay your rent. If you are late to your job, goof off, or take too many personal days, your pay is going to get docked, you might even get fired. The more good work you do the higher your assurance of pulling full pay.

Some jobs pay better than others. If you're cast in a show or a tour group, you'll be making a commitment of at least two months of after school work to earn your credit. If you work a crew, supporting the show from backstage, you have to learn your role in less than three weeks. Your effort both on and off stage requires your full concentration. That's why you can earn the same credit. Ushers and other Front of House positions may only earn you .25 to .50 of a credit. But, your time commitment after school and effort during the show is much less. Many times, ushering may be the best way for you to earn your credits.

Time commitment and task difficulty are the biggest determiners of Production Credit. Nothing we do at DSA merits 2 credits per show. The maximum that one person can earn on a show is 1 credit.

~ TRACKING PRODUCTION CREDITS ~

Production Credits earned from technical production and design are given by the Production Manager.

Production Credits earned from a performance are given by the shows Director.

The Production Manger keeps and maintains the database of all earned credits.

Production Credits are earned after the show is complete!

Getting cast in a show or getting placed on crew does not give you a credit. You have to earn your credit.

Tour show production credits are awarded after touring season is finished.

~~ PRODUCTION CREDIT PROBATION ~~

The only way you can learn to do something is by doing it. That wisdom is what drives the production program. Production Credits are not to be compared to academic achievement but rather a paycheck. Failure to “earn” your keep can put you on the street. Earning Production Credits teaches this lesson in a very real way at DSA. Not only are you learning your craft but you are learning what it means to be a professional.

Production Credit Probation is meant to be a “terminating process.” In other words you must earn your credits within a given amount of time or face being exited from the program. The bottom line is this;

- All students **MUST** earn a total of two (2) Production Credits by the end of the Spring Semester. Failure to do so will exit the student from the program.

In short, this means the majority of students will be on Production Credit Probation in the Spring Semester. You’ve signed two contracts containing this information. Plan ahead, earn your credits and you should be fine.

Seniors who meet the minimum requirement will earn an “Excellent in the Arts” honor cord for graduation. Failure to earn two Production Credits will not prevent a senior from graduating.

~~ OUTSIDE ACTIVITIES ~~

The students at DSA are involved with a lot of shows, but not all of them can be counted for “Production Credits.” Student organizations, clubs and fundraising are not given production credit. Participation in civic, social, religious or entertainment producing organizations outside of school does not count as production credit. Participating in academic enrichment activities such as: Governor’s Honors, District and State band programs, Mock Trial and Literary Meet, does not count for production credit. However, should the student participate in an outside activity that promotes and benefits DSA (not just the student), with prior approval, some activities will be considered for production credit. For example: acting as host or hostess for an event held at DSA, or auditioning for or submitting work for a contest not sponsored by DSA as required by a department. Also, creating program and poster artwork for a DSA production can earn up to one production credit.

~~ ARTS FACULTY REVIEW ~~

Each spring our program goes through an extensive review process. Each student will meet individually with the Arts faculty. The overlying goal is to continue the mentoring process and the continued growth of our students.

Format:

Interview

Reviewed:

Production credits, grades, declared concentration, class schedule for next year.

Summation:

Dialogue which assesses the student’s artistic development through observations and working relationships and outlining goals with student for continued growth.

~ ~ **CLOSING** ~ ~

This manual, although intensive is not inclusive of all the nuances of the program. We will continue to improve and upgrade this writing as to best inform our students, parents, faculty and others as to the purpose and policies of the DSA production experience.

DSA 2015-2016

Program & Poster Design Guidelines

Open to all students

Selection based upon submission of portfolio, interview and level of competence in using windows based PCs and Adobe photo shop.

Students who wish to be hired to generate artwork for DSA's PR must submit a portfolio of their work.

Portfolio is to be digital (CD) containing scanned images, .jpg files (pictures) and any other representational work.

Portfolio submission, review and interview will be conducted by Ms. Diamond and Mr. Nealer.

Format and Style for Show Posters

Process:

- 1) Assigned to project
- 2) Meeting with Ms. Diamond or Mr. Nealer to review print requirements detailed below
- 3) Receive Due Dates, Production Schedule and confirm scope of project
- 4) Meet with Director to discuss ideas and concepts
- 5) Creative Process
- 6) Step approval (Control team and Director)
- 7) Final approval (Control team, Director and Administration)
- 8) Final posters saved as Final ***Show Name***_15-16_***SIZE***_Poster as both .psd and .pdf . All four files are to be burnt to a CD. Please save layers in addition to finished product. The CD is to be labeled in the same naming conventions as the files.
- 9) Production (Print run) Usual order is 100 @ 8.5" x 11" and 20 @ 11" x 17"
- 10) Distribution – Posters are to be printed and available at the PTSA meeting approximately one month before the show.
- 11) Adaptation for other products (Poster artwork with layers removed will be used for the cover of the show program.)

Poster Formats:

*Use Photo Shop

Make a folder (student F: drive) or use a dedicated flash drive.

Naming Convention: ***Show Name***_15-16_***Poster***

Make folders inside main folder following the above naming convention adding an underscore then folder details (i.e. Premiere_15-16_Poster_8in)

Make subfolders for the following: 8in poster artwork, 11in poster artwork, Fonts, Images.

Canvas Size: 8 ½" X 11"

Image Size: 8" x 10 ½"

Canvas Size: 11" x 17"

Image Size: 10.5" x 16.5"

DPI must be set to 640 resolution

A black or drop shadow border must surround the poster's image size.

All the above must be completed before any attempts at generating artwork can begin!

You must work in "Layers"

Layer "1" is left blank

All downloaded or scanned work must be saved in the appropriate folder – ALWAYS!

(Your work must be portable and revisable no matter where you are.)

All Posters must contain the following:

The DeKalb School of the Arts presents: (Remember; the "K" in DeKalb is capitalized)

- The Name of the Production –
- Directed by: _____
- Production Dates and Times
- Kyle Theatre
- 1192 Clarendon Ave, Avondale Estates, GA 30002
- Tickets \$12.00 adult, \$6.00 student
- Reservations: dsa-box-office@fc.dekalb.k12.ga.us
- Box Office # (678) 676 – 2552
- www.dekalb.k12.ga.us/dsa
- Susan M. McCauley – Principal
- Eric D. Winchester – Asst. Principal
- JM Nealer – Production Manager

Warnings:

Do Not Plagiarize (Images or Words or Logos). When in doubt – ask.

A poster artist does not sign their work.

Save all work for your portfolio (make sure to get copies of the finished poster).

The process of generating poster artwork is collaborative. It will change, don't take it personally.

Production Credit:

Successful completion of all assigned duties will earn up to 1 credit.

Students for the Performing Arts Board

Jeremy Landes, Teacher Sponsor, 2015-2016

Department	Representative	Mini-Rep(s)
Chairs	Nasreen Abd Elal Lillian Dinkins	
Dance	Lauren Erwin	Amelia Stork
Instrumental	Imani Duhe'	Isaiah Hutchinson Henry Wallace
Tech	Kayla Mehrtens	Georgia Gooding
Visual Art	Tayler Carter	Cassandra Turk
Creative Writing	Gordon Stearns	Ella Rumsey
Media	Giovanni Tortorici	Thalia Butts
Vocal	Carmen Jackson	Sanders O'Toole
Drama	Kalen Robinson	Amayah Outlaw

Student Government Association Board

Ruben Cruz, Teacher Sponsor 2015-2016

Eighth Grade	President	Kelsi Fears
	Vice President	Samaria Allen
	Treasurer	London Roberson
	Secretary	Karis Morning
	Class Representative	Juliet Barret
	Class Representative	Nyla Futton
Ninth Grade	President	Mariya Kurbatova
	Vice President	Sydney Worthy
	Treasurer	Charles Antehen
	Secretary	Morgan Anderson
	Class Representative	
	Class Representative	
Tenth Grade	President	Brie Turner
	Vice President	Coley Gilchrist
	Treasurer	Austin Anderson
	Secretary	Holyn Thigpen
	Class Representative	Emilie Joe Brandt
	Class Representative	Amana Parks
Eleventh Grade	President	Nicole Grier
	Vice President	Ameerah Dechabert
	Treasurer	Taylor Randale
	Secretary	Leila Carroll
	Class Representative	Shalom Obiago
	Class Representative	Brynn Schneburger
Twelfth Grade	President	Aliya Schecter
	Vice President	Camille Norris
	Treasurer	Christina Burgess
	Secretary	Imani Duhe
	Class Representative	Niaomi Allen
	Class Representative	Austin Harris
Executive Board	President	Jadyn Gray-Hough
	Vice President	Kalen Robinson
	Treasurer	Ayana Salome
	Secretary	Thalia Butts
	Parliamentarian	Nikasey Freeman

End of Year Student Awards

- 1. Top Departmental Awards**
- 2. Production Credits**
- 3. Pamela Jones-Malave Spirit of Courage Award**
- 4. Beta Club**
- 5. National Honor Society**
- 6. National Arts Honor Society**
- 7. Club Impact**
- 8. Mock Trial**
- 9. Governors Honors**
- 10. UGA Merit Scholars**
- 11. 2016 Scholarship Awards**
- 12. Posse Foundation Scholarship**
- 13. Gates Millennium Scholars**
- 14. Star Teacher/ Star Student**
- 15. National Merit Scholarship**
- 16. National Achievement Scholarship**
- 17. 1650 SAT Achievers**
- 18. 2016 Honor Graduates (3.5 and above)**
- 19. Superintendent's Scholars (3 or more AP courses)**
- 20. Principal's Award**
- 21. Salutatorian**
- 22. Valedictorian**

TOP DEPARTMENTAL AWARDS

Award given to the student with the highest grade in each class.

PRODUCTION CREDITS

Award given to each senior who has completed the two required production credits each year.

PAMELA JONES-MALAVE SPIRIT OF COURAGE AWARD

A native Atlanta, Pamela was a graduate of Briarcliff High School, the site of DSA from 1999-2009. She was the dance student of Annette Lewis, director of Good Moves Dance Consort of Atlanta. She then went on to receive her dance degree from State University of New York-Purchase, one of the top dance colleges in the country. After graduation, Pamela moved to New York, where in a short period, she joined the prestigious Jose Limon Dance Company where she was a member for 10 years. In 1999 she joined the staff of DeKalb School of the Arts along with Zelma Badu.

In the Fall of 2003, Pamela was diagnosed with breast cancer, she went underwent extensive chemotherapy and radiation until her death in January 2006, just two weeks before her 40th birthday.

During that time Pam never let the cancer affect being a teacher at DSA, she may have been feeling nauseous from the chemo, but she continued to teach with passion and humbleness. She helped her students grow and succeed. Cancer was never an excuse.

The Pamela Jones-Malave Spirit of Courage Award is given to a member of the DSA family who may have overcome adversity and challenge in their life and still pushed forward with the DSA spirit.

NATIONAL BETA CLUB

The National Beta Club, founded in 1934, is a service organization that promotes high academic achievement, character development, leadership and service. Each year our DSA Senior Beta Club participates in various community activities like the AIDS Walk and the Hunger Walk. Our motto is: "Let us lead, by serving others." Congratulations to the class of 2013 and to all our Beta Club graduates who have given of their time and resources to make our community a better place.

NATIONAL HONOR SOCIETY

When the National Honor Society was founded in 1921, it was to recognize and encourage not only academic achievement, but other qualities important in a democracy. Those qualities along with scholarship are character, service, leadership, and citizenship "remain as relevant today as they were in 1921." - Timothy Dyer

NATIONAL ARTS HONOR SOCIETY

The purpose of the National Art Honor Society is to inspire and recognize those students who have shown an outstanding ability in the area of visual art.

NATIONAL HONOR SOCIETY FOR DANCE

The mission of the National Honor Society for Dance is

1. To recognize outstanding artistic merit, leadership and academic achievement in students studying dance
2. To foster an appreciation for dance as a true art form and one worthy of recognition and prestige
3. Students earn points through taking dance classes, performances, choreography, auditions, etc.
4. Students must earn at least 30 or more points through these various dance activities to be inducted

MOCK TRIAL

This organization was founded by Gillen Heisler, and Richard Peay, both DSA alumnae. Appropriately named the “Justice League,” the DSA mock trial team is coached by Mrs. Mindy Pillow of Pillow Law, Mrs. Jennifer Hanson from the Bruce Harvey Law Firm, Karen Sabatino, a graduate of Georgia State Law School, and Matt Grossman and Kathryn Hopkins, students at Emory Law School.

SERVICE OF EXCELLENCE AWARD

The Service of Excellence Award is to honor outstanding students who have demonstrated exceptional service in assisting with the front office operations while meeting DeKalb School of the Arts’ rigorous program. Front office operations include answering phones, assisting with student check-ins and check-outs, application and audition process, and other essential duties.

GOVERNORS HONORS

The Georgia Governor's Honors Program is a six-week summer instructional program designed to provide intellectually gifted and artistically talented sophomore and junior high school students challenging and enriching educational opportunities not usually available during the regular school year. Students are nominated by their teachers, compete at the district level with students within our system and if selected compete at the state level for a highly coveted spot.

UNIVERSITY OF GEORGIA MERIT SCHOLARS

The Georgia Certificate of Merit program recognizes the top 5% of Georgia High School Juniors.

2016 SCHOLARSHIP AWARDS

Please recognize the following seniors who submitted information about scholarship awards in preparation for post-secondary education. Their hard work in the class and rehearsal rooms have resulted in these tangible benefits at prestigious colleges, universities and programs around the country. This is just a hint of things to come as many students are awaiting final notification about additional scholarship and award offers.

POSSE FOUNDATION SCHOLARSHIP

Founded in 1989, Posse identifies public high school students with extraordinary academic and leadership potential who may be overlooked by traditional college selection processes. Posse extends to these students the opportunity to pursue personal and academic excellence by placing them in supportive, multicultural teams—Posses—of 10 students. Posse partner colleges and universities award Posse Scholars four-year, full-tuition leadership scholarships. Each Posse office is partnered with specific institutions.

Over 650 students from the Atlanta area were recommended to compete for 31 scholarships at Bard College in New York, Boston University, Syracuse University, Brandeis University, and The College of Wooster in Ohio.

NATIONAL MERIT SCHOLARSHIP & NATIONAL ACHEIVEMENT SCHOLARSHIP

National Merit Scholarship Corporation conducts two academic competitions – The National Merit Scholarship Program which is open to all US students and the National Achievement Scholarship Program for Black American students. Students must take the Preliminary SAT/NMSQT in the junior year to enter both competitions.

Commended students in the National Merit Scholarship Program are among the top 50,000 of over 1.5 Million students.

The National Achievement Scholarship Program honors academically talented Black American high school students who scored in the top 3 percent of qualifying test takers.

STAR STUDENT/STAR TEACHER AWARD

The star student is the individual senior who attains the highest score on the SAT during one test administration on or before the November administration of the exam.

The Star Teacher is selected by the student as the individual who was most influential in the attainment of academic excellence.

TEACHER OF THE YEAR

Faculty members vote each year to celebrate and honor literally the best of the best to represent our DSA teaching faculty.

1,650 SAT CLUB

The Star Achievers Program is an opportunity to recognize DSA students' achievement on the SAT sponsored by the College Board. Students are recognized for obtaining 1,650 or above at one sitting for the SAT.

CLASS OF 2016 HONOR GRADUATES

The following seniors have achieved a Cumulative Grade Point Average of 3.5 or above through first semester of this year.

SUPERINTENDENT'S SCHOLARS

Superintendent's Scholars have completed 3 or more Advanced Placement courses during their high school career.

PRINCIPAL'S AWARD

The Principal's Award is bestowed upon a student who has distinguished themselves through their 5 years at DSA as:

- *dedicating the necessary time and energy to their craft, studies and school community
- *having earned respect from teachers and peers
- *having a positive attitude and willing spirit to go "above and beyond"
- *serving the school community on stage, behind the scenes and within the school itself
- *promoting the philosophy that you must take advantage of all that DSA has to offer during your tenure here.

SALUTATORIAN

The Class Salutatorian is the student with the second highest overall grade point average. Additionally, to qualify students must have attended DSA for 3 consecutive semesters.

VALEDICTORIAN

The Valedictorian recognizes the student or students with the highest overall grade point average earned throughout high school. Additionally, to qualify students must have attended DSA for 3 consecutive semesters.

SPA Banquet Awards given by PTSA

Dick Leitgeb Founder's Award - This award is presented to a teacher or staff person who best exemplifies the principles on which DSA was founded: dedication, fairness, professionalism and leadership. (Dick Leitgeb founded our program at Avondale High School in 1983).

IRMA (Individual Recipient of Meritorious Applause) Award - This award is presented to an individual whose tireless efforts, outstanding contributions and unflagging support improved the arts program at DSA.

Edith Ping Award - This award is presented to a parent whose unwavering commitment to the program enhanced the DSA experience for all students.

Gary Maurice Lionheart Award - This award recognizes the unwavering support and dedication by an individual to DSA, its students, faculty, staff and arts program. (Gary Maurice served as president of PAPA - Parent Association of the Performing Arts at DCPA - DeKalb Center for the Performing Arts and the PTSA at DSA)

Fire & Ice President's Award - This award is given to a parent whom the president believes deserves special recognition for their tireless efforts and outstanding contributions on behalf of DSA's students, parents and staff.

Angela Waldon Unsung Hero Award - This award is given to the person who quietly and without drawing attention to themselves makes a difference at DSA.

SPA Banquet Award given by Arts Departments

White Boa is the award that is given to a student for a five-year contribution to the program. A student that understands that the show must go on and they work (sometimes quietly behind the scenes) doing what is necessary to get the job done. They work well with others (directors and students).

The award is in honor of Elizabeth Kyle, a former English teacher at Avondale High School and who our theatre is named after. Ms. Kyle worked closely with Mr. Dick Leitgeb, founder and first artistic director of our program.

In the 1979-1980 school year, Mr. Leitgeb, the drama teacher, wanted to stage a musical. If you think we have financial problems now, the balance of the drama department then was \$2.81. So Mr. Leitgeb and Ms. Chris Kern, another English teacher, wrote a show called "Then You Must Be?" Mr. Leitgeb used his credit cards to help finance the show. The White Boa story goes like this...

In the finale, Ms. Kyle's role was to descend a staircase with flags in her hands and, of course, wearing a white boa. In preparation for her entrance, she was supposed to climb up on two chairs to get to the top step. Stage crew forgot to put the chairs in place, but Ms. Kyle did not want to miss her entrance so she started climbing up the back of the staircase as the cast parted for her entrance. The spotlight was in place and the audience saw her pulling herself on to the stairway, one leg at a time, and white feathers flowing and flags waving on cue. She gets to her feet and walks down the staircase (Elizabeth was also in her 60's at the time, and was two years from retirement).

Ms. Elizabeth Kyle went on to act in "The Music Man" and "The Wiz" the year she retired. And the next year, 1984, she came out of retirement to act in "Hello Dolly", the first musical staged in our theatre.