

# *HANDBOOK*

## *Aladdin And the Magic Lamp Riverside County Fair and National Date Festival 2019 Arabian Nights Musical Pageant*

*Rev. Nov 2018*

## WELCOME STATEMENT

*You have made it through the Audition process and are now a part of the Arabian Nights fantasy and tradition. This handbook will provide some background information regarding the Fair and the Pageant, and will give you an idea of what to expect over the next few months. The glossary section provides definitions for some of the terminology that you may come across in the course of your participation.*

## HISTORY OF PAGEANT

*The first Arabian Nights Pageant was introduced in 1948. Prior to that time, the festival grounds had a traditional western motif. Harry Oliver, a noted Hollywood film designer and resident of the valley, helped Mr. Fullenwider transform the grounds to the more exotic Arabian theme. Mr. Oliver designed the stage with minarets and stone arches to depict a street market place in Baghdad. His work is said to be quite authentic.*

*The first program was originally to be scripted by Louise Dardenelle. However, after she became ill and died in the preceding December, Hollywood producer and choreographer Roy Randolph of Palm Springs was brought in to continue the work. Finding his predecessor's script and costume designs to be too sketchy and preliminary, Mr. Randolph started from scratch. His Hollywood connections served him well assembling costumes, sets and props.*

*Roy Randolph also started the tradition of bringing in a limited number of professional singers and dancers - as is still done today. And, the pageant continues to draw Alumni who have gone on to more professional careers. In the nature of true Community Theater, the pageant was then, as it primarily remains today, a local volunteer effort.*

## PAGEANT MISSION STATEMENT

*The Riverside County Fair and National Date Festival will introduce to you the annual "Arabian Nights Pageant" showing nightly on a uniquely designed pageant stage. We will provide traditional nightly entertainment and will serve as a first stepping stone to Community Theater. Our staff and cast will function with professionalism and integrity. So, come aboard and experience the fantasy.*

## *GENERAL EXPECTATIONS/COMMITMENTS:*

*(if you have questions about any of these - ASK!)*

- ✓ *Stay in communication with the stage manager regarding any important issues (conflicts/tardiness/absences, anything affecting your ability to rehearse or perform).*
- ✓ *Follow all rules as may be set by the director, stage manager, department heads or other staff members (whether noted below or not).*
- ✓ *Professionalism, courtesy and respect towards fellow actors, staff and crew members is expected at all times.*
- ✓ *Maintain appropriate behavior for a family environment with small children.*
- ✓ *Sign in immediately each time you arrive.*
- ✓ *Park only in approved parking areas.*
- ✓ *No running or rough-housing on the pageant grounds (i.e., the backstage areas, etc.).*
- ✓ *Use care and caution in the backstage areas and dressing rooms. There is a lot of activity going on and no insurance coverage if you get hurt on or off stage.*
- ✓ *No smoking in the backstage areas.*
- ✓ *Practice general hygiene and make all efforts to stay healthy.*
- ✓ *Do not bring food or drinks into the costume or make-up areas.*
- ✓ *Sit only in the green room area and other areas as may be directed by the staff.*
- ✓ *The interior areas of the castle are OFF LIMITS unless instructed to be in there by the director or stage manager.*
- ✓ *Do not bring valuables - no one but you can be responsible for any lost or stolen items. There is no place to secure such items - leave them home.*
- ✓ *If you must have cell phones or pagers with you, turn them off.*
- ✓ *Family members, friends, or girlfriends/boyfriends who are not authorized volunteers are not allowed in the backstage or dressing areas during rehearsals or performances. They may stay in the grassy areas in front of the stage.*
- ✓ *You are responsible first and foremost for your own assignment - Actor, Singer, Dancer, Crew, Staff, etc. Assisting in other areas should not compromise your work in your assigned area and should be done only under the instruction of the appropriate department heads.*

## *REHEARSAL-SPECIFIC EXPECTATIONS/COMMITMENTS:*

- ✓ *Know your schedule - days and times may vary by character.*
- ✓ *Attend and be on time to all scheduled dates.*
- ✓ *Dress appropriately (both for outdoor weather and for family cast).*
- ✓ *Bring your own lunch, snacks, and drinks as necessary - breaks and lunch will be scheduled appropriately.*
- ✓ *Know your script and blocking by the dates requested.*
- ✓ *Timely bring in all personal items relating to make-up, costumes or props as may be directed by the director or appropriate department heads.*

## *SHOW DAY-SPECIFIC EXPECTATIONS/COMMITMENTS*

- ✓ *Do not leave the pageant grounds backstage area once you are in costume.*
- ✓ *Keep your assigned stall and make-up areas clean and orderly.*
- ✓ *Do not touch any item (set, prop, etc.) that has been pre-set.*
- ✓ *Designated parking will be provided during performance days (come early, though, it gets full quickly).*
- ✓ *During performance days, please be sure to eat before arriving in the back stage area and getting into costume and make-up.*
- ✓ *Be aware of cast members using microphones. Talk only when absolutely necessary and then do so in a stage whisper.*
- ✓ *Do not change any part of your costume or make-up unless instructed to do so by the director or appropriate department heads.*
- ✓ *No eating or drinking, except water, when in costumes or pageant make-up.*

## *FINES & PENALTIES*

*The producers/directors reserve the right to implement fines of \$1 to \$25 for each instance of failure to comply with the above expectations and commitments. Failure to have read this handbook will not excuse violations.*

## GLOSSARY

<u>Blocking:</u>	<i>Instructions describing the movement of actors in each scene.</i>
<u>Call Time:</u>	<i>The time you are requested to arrive for a rehearsal or performance.</i>
<u>Cast:</u>	<i>Those who are performing in the show.</i>
<u>Cheat:</u>	<i>To position yourself more toward the audience while giving the impression you are looking directly at someone else on stage.</i>
<u>Choreographer:</u>	<i>Designs the movements of dancers in each production number in relative to the visual conception of the director.</i>
<u>Costume</u>	<i>Designs the many costumes worn by the characters to aid in creating the illusion of the fantasy depicted in the production and in accordance with the visual conception of the director.</i>
<u>Director:</u>	<i>New costumes are made or existing costumes are re-worked to create the overall look of the show in collaboration with other department heads.</i>
<u>Counter:</u>	<i>To shift position to compensate for the movement of another actor and maintain an effective compositional picture.</i>
<u>Director:</u>	<i>The creator of the overall visual conception for a production. The director retains creative control of all artistic components and coordinates all actors, artists and technicians working on a production in order to realize the desired visual conception. He/she takes a play and brings it to life.</i>
<u>Down Stage:</u>	<i>A stage direction that is toward the audience and away from the castle building.</i>
<u>Green Room</u>	<i>The area designated to sit and wait for your time to perform once you are in costume and make-up.</i>
<u>Area:</u>	

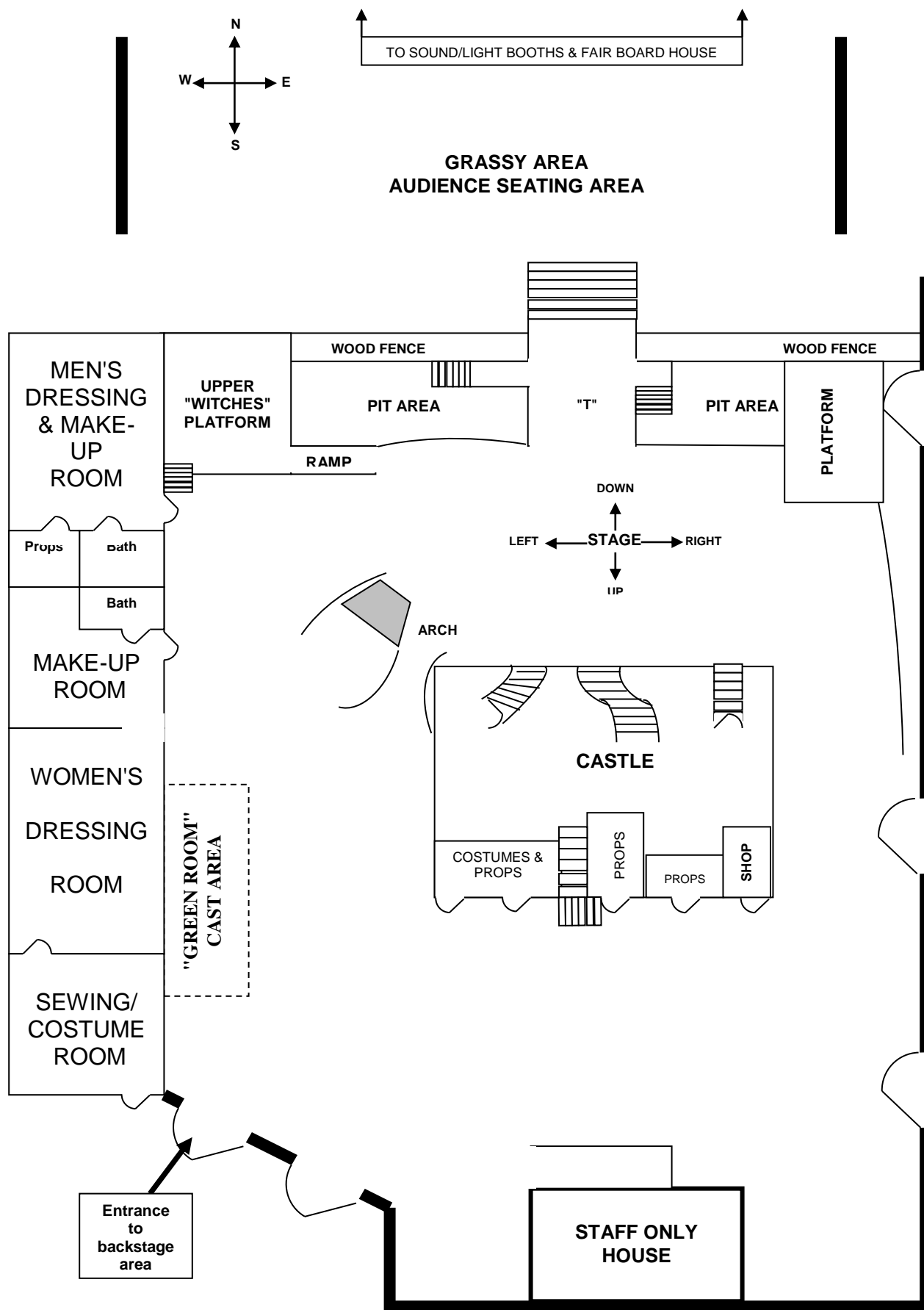
<u>Make-up Director:</u>	<i>Designs the many looks of the characters with respect to hair, make-up, prosthetic effects and the like to aid in creating the illusion of the fantasy depicted in the production and in accordance with the visual conception of the director. Visual effects are designed to create the overall look of the show in collaboration with other department heads. The make-up designer also coordinates the efforts of a staff of make-up artists to realize the designs selected for the production.</i>
<u>Off book:</u>	<i>Having your lines, including cue lines, and blocking memorized so you no longer need to use the script.</i>
<u>Opening Circle:</u>	<i>The gathering of all cast members to focus before each performance begins.</i>
<u>Pit area:</u>	<i>The area directly in front of and below the main stage playing area - i.e., between the stage and the hedges separating the audience.</i>
<u>Producer:</u>	<i>Typically the front-office entrepreneur responsible for raising money for the production and handling the non-creative, business aspects of a production. The producer often is responsible for bringing the separate artistic entities/staff together and makes sure all necessities for a production are secured.</i>
<u>Props Master:</u>	<i>One who assists with the design, creation, maintenance and handling of props for a production.</i>
<u>Props:</u>	<i>Any movable articles, objects or and other non-set-piece items that are used on the set of a performance. The most typical are hand props (i.e., hand-held items used by a character). Other types include: trim/dress props (e.g., wall hangings, etc.) or set props (e.g., furniture or set dressing items such as ashtrays that may remain unused by the characters in a play).</i>
<u>Stage "T":</u>	<i>The front of the stage that extends toward the audience and over the pit area.</i>
<u>Stage Left:</u>	<i>A stage direction that is to your left as you face the audience - i.e., toward the dressing rooms.</i>

- Stage Manager: The person who coordinates the efforts of the producer, director, playwright, actors, technicians, and the like. Works directly with the director to keep record of cast members, cast blocking, script changes, sound cues, light cues, music cues, special effect cues, set change cues, and the like. The Stage Manager "runs" the production during performances and, typically, calls the various show cues.
- Stage Right: A stage direction that is to your right as you face the audience - i.e., toward the Arena.
- Stay in character: Walk, talk and act like your character would at all times.
- Striking: Tearing down and putting away of sets, props, make-up and costumes at the conclusion of a performance or production.
- Up Stage: A stage direction that is toward the castle building and away from the audience.

*Welcome aboard the magic carpet!*

*Whether you are a seasoned performer or a new beginner, you can expect a great learning experience with a chance to be creative and to work with other creative people. You can also expect a wonderful, tiring, marvelous, exhausting, memorable time.*

*Enjoy the ride!*





## NOTES

CAST MAKE-UP AND HAIR DEPARTMENT INTRODUCTION LETTER AND INFORMATION

RIVERSIDE COUNTY FAIR AND NATIONAL DATE FESTIVAL  
2019 NIGHTLY MUSICAL PAGEANT

ALADDIN AND THE MAGIC LAMP

James Rodriguez and his crew of talented artists will once again be heading the make-up and hair department for the 2019 Nightly Musical (aka Pageant).

Modern haircuts and designs do not fit well in the period and culture of the stories told in the Arabian Nights Tales! Therefore, your hair and makeup design process begins today - starting from the way you look now, at orientation!

From this point forward, all cast members are instructed to

NOT CHANGE ANYTHING

about your appearance (including hair color, style, or length).

Your current look becomes the basis upon which a character design is built for you to perform as in the show! It is assumed that your hair will grow – and many of you need the time to grow it out to a length usable in the production.

As rehearsals progress, the makeup department will be testing and running makeup and hair/wig looks on certain actors. You may also be asked to make reasonable accommodations for the production's benefit. We appreciate your flexibility and patience in this process.

If you feel that you have a significant reason to need to make any changes (e.g., work requirements, formal event, etc.), you are asked to contact James first. You may do this via e-mail at zipnumer\_1@msn.com (please use this for purposes of personally communicating with James only about Date Festival matters unless otherwise authorized).

## 2019 NIGHTLY MUSICAL COMMUNICATIONS PROCESS

The first contact about any new matter must be through the Production/Direction Team contacts (Richard/Chuck) in the first row below unless specifically instructed otherwise.

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Use contact information in order presented unless timing is truly critical.

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Check the [datepageantinfo.com](http://datepageantinfo.com) web-site at least twice a week.

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The form on the [datepageantinfo.com](http://datepageantinfo.com) web site form is the **ONLY** way to communicate conflicts.

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Not knowing something due to not keeping informed is not an excuse!

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Get a web buddy if necessary (your responsibility).

<b><i>DEPARTMENT HEADS</i></b>	<b><i>NAME</i></b>	<b><i>CONTACT INFO</i></b>
<b><i>PRODUCTION/DIRECTION TEAM</i></b>	Chuck Balgenorth Richard De Haven	<b><i>datepageant@aol.com</i></b> <b><i>Message: 760-895-2786</i></b> <b><i>Richard: 760-409-6018</i></b>
<b><i>PRODUCTION ASSISTANTS</i></b>	Jan Coloccia	<b><i>Jan: 760-413-4306</i></b> <b><i>jancoloccia@aol.com</i></b>
<b><i>CHOREOGRAPHY DEPARTMENT</i></b>	Samantha Hernandez	<b><i>Samantha: 760-485-5794</i></b> <b><i>samantha1119@icloud.com</i></b>
<b><i>COSTUME DEPARTMENT</i></b>	Heather McInerney	<b><i>Heather: 760-215-3721</i></b> <b><i>heatherymc@gmail.com</i></b>
<b><i>LIGHTING DEPARTMENT</i></b>	Phil Murphy	<b><i>phil.murphy@me.com</i></b>
<b><i>MAKE-UP DEPARTMENT</i></b>	James Rodriguez	<b><i>zipnumer_1@msn.com</i></b> <b><i>James: 760-396-8557</i></b>
<b><i>MUSIC DEPARTMENT</i></b>	Paul Cracchiolo	<b><i>pcracchiolo@earthlink.net</i></b>
<b><i>SOUND DEPARTMENT</i></b>	Alfredo Lopez	
<b><i>PROPS DEPARTMENT</i></b>	Lorelei Ceja	<b><i>lolelei.ceja@gmail.com</i></b>
<b><i>SET DEPARTMENT</i></b>	Richard De Haven	<b><i>Richard: 760-409-6018</i></b> <b><i>datepageant@aol.com</i></b>

# 2019 DATE FESTIVAL PAGEANT GENERAL CALENDAR AS OF 11/21/18

**AUDITIONS: SAT/SUN OCT 13-14, 2018; ORIENTATION: SUN, DEC 2, 2018 FROM 2:00 to 7:00 p.m.**

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
DECEMBER 30 <sup>th</sup>	DECEMBER 31 <sup>st</sup>	JANUARY 1 <sup>st</sup>	JANUARY 2 <sup>nd</sup>	JANUARY 3 <sup>rd</sup>	JANUARY 4 <sup>th</sup>	JANUARY 5 <sup>th</sup>
<div> Full cast is called for January 5<sup>th</sup> – other rehearsals in January will be set by scenes so not all characters will be called for the entire rehearsal periods. Specific schedules will be set based upon noted conflicts if possible. Every effort will be made to work around reasonable conflicts <b>NOTED IN ADVANCE!</b> </div>						
JANUARY 6 <sup>th</sup>	JANUARY 7 <sup>th</sup>	JANUARY 8 <sup>th</sup>	JANUARY 9 <sup>th</sup>	JANUARY 10 <sup>th</sup>	JANUARY 11 <sup>th</sup>	JANUARY 12 <sup>th</sup>
<b>REHEARSALS</b> 1:15 p.m.-7:00 p.m.						<b>REHEARSALS</b> 11:00 a.m.-7:00 p.m.
JANUARY 13 <sup>th</sup>	JANUARY 14 <sup>th</sup>	JANUARY 15 <sup>th</sup>	JANUARY 16 <sup>th</sup>	JANUARY 17 <sup>th</sup>	JANUARY 18 <sup>th</sup>	JANUARY 19 <sup>th</sup>
<b>REHEARSALS</b> 1:15 p.m.-7:00 p.m.						<b>REHEARSALS</b> 11:00 a.m.-7:00 p.m.
JANUARY 20 <sup>th</sup>	JANUARY 21 <sup>st</sup>	JANUARY 22 <sup>nd</sup>	JANUARY 23 <sup>rd</sup>	JANUARY 24 <sup>th</sup>	JANUARY 25 <sup>th</sup>	JANUARY 26 <sup>th</sup>
<b>REHEARSALS</b> 1:15 p.m.-7:00 p.m.						<b>REHEARSALS</b> 11:00 a.m.-7:00 p.m.
JANUARY 27 <sup>th</sup>	JANUARY 28 <sup>th</sup>	JANUARY 29 <sup>th</sup>	JANUARY 30 <sup>th</sup>	JANUARY 31 <sup>st</sup>	FEBRUARY 1 <sup>st</sup>	FEBRUARY 2 <sup>nd</sup>
<b>FULL RUNS</b> 1:15 p.m.-7:00 p.m.						<b>FULL RUNS</b> 11:00 a.m.-7:00 p.m.
FEBRUARY 3 <sup>rd</sup>	FEBRUARY 4 <sup>th</sup>	FEBRUARY 5 <sup>th</sup>	FEBRUARY 6 <sup>th</sup>	FEBRUARY 7 <sup>th</sup>	FEBRUARY 8 <sup>th</sup>	FEBRUARY 9 <sup>th</sup>
<b>FULL RUNS</b> 1:15 p.m.-8:00 p.m.	<div> DATES AND TIMES FROM JAN 27 FORWARD ARE FULL CAST MANDATORY!  REHEARSALS JAN 28-FEB 1 MAY BE SET FOR CAST NOT THEN UP TO PARI! </div>					<b>FULL RUNS</b> 11:00 a.m.-9:00 p.m.
FEBRUARY 10 <sup>th</sup>	FEBRUARY 11 <sup>th</sup>	FEBRUARY 12 <sup>th</sup>	FEBRUARY 13 <sup>th</sup>	FEBRUARY 14 <sup>th</sup>	FEBRUARY 15 <sup>th</sup>	FEBRUARY 16 <sup>th</sup>
<b>FULL RUNS</b> 1:15 p.m.-8:00 p.m.	<b>TECH RUNS</b> 5:30 – 10:00 p.m.	<b>TECH RUNS</b> 5:30 – 10:00 p.m.	<b>TECH RUNS</b> 5:30 – 10:00 p.m.	<b>FULL DRESS REH</b> 5:30 – 10:00 p.m. FREE Family/Friends Preview	<b>SHOW DAY</b> 3:00* - 8:00 p.m.	<b>SHOW DAY</b> 3:00* - 8:00 p.m.
FEBRUARY 17 <sup>th</sup>	FEBRUARY 18 <sup>th</sup>	FEBRUARY 19 <sup>th</sup>	FEBRUARY 20 <sup>th</sup>	FEBRUARY 21 <sup>st</sup>	FEBRUARY 22 <sup>nd</sup>	FEBRUARY 23 <sup>rd</sup>
<b>SHOW DAY</b> 3:00* - 8:00 p.m.	<b>SHOW DAY</b> 3:00* - 8:00 p.m.	<b>NO SHOWS</b>	<b>NO SHOWS</b>	<b>NO SHOWS</b>	<b>SHOW DAY</b> 3:00* - 8:00 p.m.	<b>SHOW DAY</b> 3:00* - 8:00 p.m. CAST PARTY (TBD)
FEBRUARY 24 <sup>th</sup>	<div> * WILL DEPEND ON WHETHER 1 or 2 SHOWS are performed each day – latest call time for evening is 5:00 p.m.  THE DIRECTOR RESERVES THE RIGHT TO CALL ADDITIONAL REHEARSALS AS NEEDED TO PERFECT THE SHOW.  EXPECT ADDITIONAL REHEARSALS FOR DANCERS/SINGERS BASED UPON CHOREOGRAPHER AND OR VOCAL DIRECTOR NEEDS.  COSTUMES AND MAKE-UP WILL LIKELY REQUIRE SOME SEPARATELY SCHEDULED TIME AS WELL. </div>					
<b>SHOW DAY</b> 3:00* - 8:00 p.m.						