

Theatre Ink Proudly Presents

CURTAINS

Audition Packet

DIRECTED AND CHOREOGRAPHED BY KIRSTEN MCKINNEY

MUSICAL DIRECTION BY RACHAEL ZIERING

Book by Rupert Holmes Music by John Kander and Lyrics by Fred Ebb

March 17th, 18th, 19th at 7:30PM

March 20th at 2:00PM

in the Auditorium

Welcome to the *Newton North Theatre Experience* and thank you for auditioning to be a part of our Musical Theatre Production of *Curtains*. Theatre Ink is committed to putting on a production that every actor, stage crew member, costume designer, props coordinator, stage manager, set designer, technical director, director, choreographer, music director, orchestra member, producer, lighting designer, sound designer, house manager, usher, program designer, poster designer, printer, custodian, parent, teacher's aide, guidance counselor, cafeteria staff, teacher, principal, asst. principal, secretary, school staff member and audience member can be proud of.

From the choosing of the play to the audition to the rehearsal to the performance to the strike, all participants of *the Newton North theatre experience* will create and participate in a process that will feature a process with nothing less than 100% dedication, hard work, teamwork and excellence! With a process that is founded in complete teamwork and collaboration, we will produce a professional production that will leave theatergoers in our community feeling "WOWED!" The road getting there is as important as the performance itself. Thank you for joining us in this effort and we wish you the best of luck at auditions. If not cast we hope you will join us in one of many just as important roles backstage as there are onstage. I hope this is a fun learning experience where you will meet new friends and have an exciting theatre experience!

We also have the privilege of putting on the first musical in our brand new theatre. It will be the beginning of great new performances, traditions and artistic collaboration. We hope you will join us whether you have the good fortune to be on stage or behind the scenes making this production come to life.

Mr. Adam Brown, Director of Theatre Ink.

GOOD LUCK TO ALL WHO AUDITION!
And thanks for being a part of
Newton North's Teaching and Working Theatre!

Please read the entire packet.

General Interest Meeting: 10/15 2:20-3:30 PM Auditorium

WORKSHOPS

**Dance Workshops: 10/25 7:00-8:00 PM Little Theatre
8:00-9:00 PM**

**10/26 7:00-8:00 PM Dance Studio (A203)
8:00-9:00 PM**

**Vocal Workshops: 10/27 7:00-8:00 PM (MEN) Room 158
8:00-9:00 PM (WOMEN) Room 158
10/28 3:30-4:30 PM (WOMEN) Room 158
4:30-5:30 PM (MEN) Room 158**

**Audition Workshops: 10/29 2:30-4:30 PM Room 171
11/5 2:30-4:30 PM Room 171
11/8 3:30-5:30 PM Room 171**

AUDITIONS

Vocal Auditions: 11/8 7:00-10:00 PM Room 171

Dance Auditions: 11/9 7:00-10:00 PM Dance Studio (A203)

Vocal Auditions: 11/10 7:00-10:00 PM* Room 171

*Please only sign up for the 9:00-9:30 and 9:30-10:00 slot on 11/10 if absolutely necessary.

CALLBACKS

Vocal/Dance Callbacks: 11/12 3:00-7:00 PM Auditorium

REHEARSALS

DECEMBER 13, 2010-MARCH 16, 2011

**Evenings-6:00PM to 10:00PM, Fridays 2:30PM to 6:00PM,
Some weekday afternoons 3:00PM to 6:00PM
and some Saturdays 12:00PM to 4:00PM.**

***Tech week rehearsals will go to 11PM**

PERFORMANCES

March 17th, 18th, 19th at 7:30 PM

March 20th at 2:00 PM

*Please sign up for a half-hour vocal audition slot, and an hour-long dance audition slot.
**You must sign up and attend both auditions to be considered for
Curtains.***

Questions?

Please contact:

Mr. Brown (Producer) at Adam_Brown@newton.k12.ma.us

Or

Mira and Eleana (Stage Managers) at curtainssms@gmail.com

Or

Rebecca Price (Assistant Director) at Rebecca.Price@theatreink.net

Director's Note From Kirsten McKinney

Hello to all!!! I hope that you are all as excited as I am for these auditions. I know that with auditions you can become nervous and anxious. Well, I am hoping that this packet will help you with this process. Enclosed you will find ALL the information that we feel you need to make this an incredible experience for you. PLEASE read all of it carefully - the information is very important. You will find your audition songs, what to expect at the auditions, callback information and scenes, and a very tentative rehearsal schedule. I am stressing *tentative* rehearsal schedule as we will develop it as to the needs of this show. Have a great time at the auditions and we will see you there!

AUDITION PROCESS:

1. **Monday Oct. 25th and Tuesday Oct. 26th** are the dance workshops. Please sign up and show up! You will be learning the dance audition pieces. This is not mandatory but it is highly recommended so that you can learn the dance.
2. **Wednesday Oct. 27th and Thursday Oct. 28th**, you will have a Music Workshop with Rachael. This is where you are learning your audition music; so make all arrangements to be there. Highly recommended!
3. **Friday Oct. 29th, Friday Nov. 5th and Monday Nov. 8th**, there will be workshops to help you prepare for the audition. Mr. Brown will go through your music piece and give you feedback on what you can improve upon. It is recommended that you attend.
4. **Monday Nov. 8th and Wednesday Nov. 10th** MUSIC AUDITIONS
You will be signed up in a 30-minute slot. Please arrive ahead of time warmed up and ready to do YOUR BEST! You will sing your chosen piece from the packet at least once, and you may be asked to do a range test. Please have both audition pieces prepared in case you are asked to sing both. Callback Music/Scenes will be used for Callbacks only but you should learn them in case you are called back.
5. **Tuesday Nov. 9th** DANCE AUDITION
You will sign up for a one-hour slot. There will be 30-35 slots per hour. Please note that these auditions may run a little longer than an hour, so plan accordingly. Please be in clothes you can move well in and YES, even if you are auditioning for a role that doesn't dance you need to come to this audition and do your best. The piece will be taught at the workshop.
YES!!! YOU NEED TO ATTEND BOTH MUSIC AND DANCE AUDITIONS TO BE CONSIDERED FOR THIS SHOW.
6. **Friday Nov. 12th** is CALLBACKS!! If you missed the singing audition due to illness or an unforeseen absence you will be seen the first half hour on this day. You must contact Mr. Brown directly to set this up.
If you are out of school due to illness you may not come in for your audition. Contact Mr. Brown if this happens.

7. IMPORTANT!!!! Rachael and I will be casting as we go. This means that NOT EVERYONE who is being considered for this show will have a callback.

CALLBACKS:

Callbacks will be in 1 to 1 ½ hour-long intervals. For example:

You may be called back from 5:30pm-6:30pm. Please tell your ride to pick you up at 6:45pm, because there may be a chance that we ask you to stay for the next round of callbacks that would be from 6:30pm-7:30pm. This way, you can call your ride if you need to stay longer! This is in an effort to not waste any one's time!

You will be asked to read from callback scenes that are in this packet. You will be asked to sing again from the callback songs and perhaps the score, so be familiar with it, but you will not be asked to dance again.

COMMITMENT:

Please realize that by auditioning you are making a commitment to be available for this production's rehearsals and performances. The rehearsals will be mostly weekday evenings between 6:00PM and 10:00PM, with some afternoons and Saturdays. We have worked very hard to keep this rehearsal period short. You will be called at times for the full rehearsal period, and at other times just for parts of the rehearsal period. We will work very hard not to waste your time and in turn we ask that you do not waste our time. DO NOT audition for this show if you are not going to commit yourself to this show 110%. After something is taught, you will be expected to have it memorized for the next rehearsal. We just don't have the time to waste and expect everyone to be ready for every rehearsal. Also, arrive a little early to rehearsals if possible so we can start on time and end on time. Conflicts need to be brought to our attention at the auditions, and please be honest! Communication early is the key to success and avoid any problems during the rehearsals process. Once you have signed onto this show there will be NO conflicts! Please look at the contract and bring it signed to the audition. Thank you!

I have read the conflict page and I understand the importance of committing my time to this show.

Signature _____ Date _____

What I am looking for:

- Acting skills while you are singing - Tell the story through the song.
- Students who are prepared for their audition.
- Students who want to have a good experience while working very hard in a vigorous process
- Students who are committed to the show and to the schedule;
(This show needs to be a priority if you audition)
- Students with a good approach to their work and the work of their peers.

*I want actors with good, caring spirits, who are committed to learning all lines, songs and choreography at a fast rate through an exciting process.
I also want students who want to have FUN in a theatre production.*

SYNOPSIS

It's 1959. Boston's Colonial Theatre is host to the opening night performance of Robbin' Hood!, "a new musical of the Old West". The curtains rise on the show's finale as Jessica Cranshaw, who can't act, can't sing, and can't dance — not even a little, takes her bow and collapses. The cast rushes to their fallen star behind the fallen curtain and bring the unbearable Jessica off to Boston Hospital.

A few hours later, on the now darkened Colonial stage, four tormented souls search the papers for a single charitable review. Finding nothing good, the show's composer, Aaron Fox, lyricist Georgia Hendricks, the show's lone financial backer Olivia Shapiro, and co-producer Carmen Bernstein, question "What Kind of Man" could ever choose to be a critic. Director Christopher Belling joins them, and asks Georgia to take over Jessica's role while she is out.

The fateful news arrives: "The Woman's Dead". An impromptu funeral ceremony in Jessica's honor is interrupted by the arrival of Homicide Lieutenant Frank Cioffi. The Lieutenant has done some amateur theatrical work himself, and he is as shocked as Carmen Bernstein to learn that the cast does not feel the show must go on. He and Carmen must remind the company that they are part of a special breed known as "Show People".

Just as Sidney Bernstein, the show's senior producer arrives from New York, and the cast prepares to leave for the night, Cioffi explains that they can't. Since an autopsy has revealed that Jessica Cranshaw swallowed poison pellets in the last minutes of the show, it's clear she was murdered by a member of the company, and they must all remain on the premises throughout the investigation.

Cioffi is left alone with actress Niki Harris, who understudied Jessica Cranshaw but is now covering for Georgia. The police detective is clearly smitten with Niki's winsome charm and they learn that they are both married to their respective careers.

The next day, Carmen and Sidney Bernstein invite Boston Globe senior drama critic Daryl Grady to pay them a visit. The producers ask Grady to re-review their musical with its new lead, but the best he can offer is to appraise the next evening's re-opening. Any doubt that Georgia could hold the stage is happily dispelled by the dress rehearsal of the big saloon hall number "Thataway!" But as the Act One curtain descends, another murder rises to the occasion.

Cioffi arrives with a grim report from the coroner and even graver concerns about the show's rapidly-approaching deadline. Aaron previews his best effort at reinventing the show's problem number "In the Same Boat" while urging that star Bobby Pepper be added to the Fort Henderson square dance. This prompts Bambi, an aspiring chorine and also Carmen's daughter, to plead for a pas de deux for herself and Bobby, as a spotlight moment in the number. Carmen reluctantly gives Bambi her chance, although she reminds her that a hard-nosed producer watches the box office, not the stage, and in commercial theatre, the bottom line is: "It's a Business".

Much to Carmen's surprise, Bambi shines in the rehearsal of the restaged Kansasland. But even as Bambi gets her big shot, Bobby Pepper gets his, from a gun offstage. Or was someone else the target? Cioffi's craft as a detective takes center stage as he traces the bullet's torturous path. Aaron and Georgia's reconnection is revealed, and with the spotlight on romance, Cioffi's focuses his attention back on Niki. But Cioffi realizes that Niki is carrying a secret, one she has shared with stage manager Joan Harmon.

In the wake of another murder, Cioffi solves the mystery behind the problem number and restages "In the Same Boat". With that immense puzzle solved to the company's satisfaction, Cioffi has merely to piece together the clues he's gathered, correctly unmask the killer, save the life of the murderer's next intended victim, render the fiend harmless, make sense of a troubling but telltale observation, and find a new finale for the show. Cioffi has earned his place among the special kind of people known as show people.

CHARACTER DESCRIPTIONS

LIEUTENANT FRANK CIOFFI (40s) Local Boston detective who is also a musical theatre aficionado. Aside from being exceptionally good at his job, he also aspired to be a musical theatre performer his entire life. He falls in love with Niki.

NIKI HARRIS (20s-early 30s) Pretty, naïve ingénue. Niki is a chorus girl/understudy in the chorus of the show-within-the-show during its Boston tryout. She aspired to make it as a performer on Broadway. She meets and falls in love with Dt. Frank Cioffi who is investigating a murder at the theatre. Actress must have legit Soprano and good comic timing.

GEORGIA HENDRICKS (30s) Female half of the songwriting team. She ends up taking on the leading lady role. She must sing and dance well.

CARMEN BERNSTEIN (45-65) Brassy Broadway producer. She is a terrific comedic actress who sings well.

AARON FOX (40s) The composer of the show-within-the-show. His songwriting partner, Georgia, is also his wife from whom he's separated. He's a sexy, charming ladies man.

SYDNEY BERNSTEIN (Late 50s-Mid 60s) English director. Very camp. Very funny. Requires a good comic lead actor.

BAMBI BERNET (Early 20s-early 30s) Performer in the chorus and daughter of Carmen, the lead producer. Hungry to work her way up to leading performer many think she was only hired because of her mother. Bambi is a good dancer/comedienne who sings well.

DARYL GRADY (30s) A theatre critic for the local Boston newspaper, he enjoys using the power he has to make or break shows during their out of town tryouts.

JOANIE HARMON (40s-50s) The Stage Manager of the show-within-the-show. Joan is a character girl who is gruff but loveable. She keeps the company in line and on their toes throughout the rehearsal process.

OLIVIA SHAPIRO (45-65) The general manager. She is an agreeable if slightly gruff woman. She is always looking for any angle to find money. Requires a good comic actor who sings.

BOBBY PEPPER (20s to early 30s) The choreographer and lead dancer. He is a strong singer who dances well.

JESSICA CRANSHAW (30s-40s) Fading Hollywood star. A diva, who has no right to be one, she is a terrible singer and actress who stars in the show-within-the-show and gets murdered on its opening night.

HOW THE DIRECTOR SEES THE ENSEMBLE ROLE!

The Role of the Ensemble in this show is incredibly important; they barely leave the stage. We will be looking for students with great energy and personalities, who are committed to creating characters with a history and a relationship history with each other. It is very important that you are committed to learning all music, lines and dances extremely fast, as you will have many, many numbers to learn. The Ensemble in this show, is active and always "on" and will be a lot of fun to be a part of!

CURTAINS AUDITION CARD

Name _____

Class of... '11 '12 '13 '14 Age _____ Gender _____

Hair color _____ Eye Color _____ Height _____

Home Phone Number _____ Cell Phone Number _____

Parent Name(s) _____

Parent Cell Number(s) _____

Parent E-Mail Address(es) _____

Address _____ City _____ Zip _____

Email Address _____

Theatre, Vocal, and Dance Experience/Training: (Please attach résumé if you have one)

Can you read Music? Yes No

Vocal part (Circle all that apply): Soprano Tenor Mezzo Baritone Alto Bass

Are you willing to dye/cut your hair for the show? Yes No

Are you comfortable kissing onstage? Yes No

Are you able to attend night (5PM-10 PM) rehearsals? Yes No

Are you involved in Freshman Cabaret? Yes No

Are you in Cabaret Troupe? Yes No

Are you in Nitrous Oxide? Yes No

Are you a playwright for the Playwright's Festival? Yes No

Do you plan on auditioning for Spontaneous Generation? Yes No

Do you have any other major commitments after school? Yes No

Did you attend the dance workshop prior to your audition? Yes No

Do you play the piano? Yes No

In order of preference, list which roles you are most interested in:

1. _____ 2. _____ 3. _____

Will you accept any role in this production?

Yes No

If not, why not?

Which roles are you accepting?

Why are you interested in participating in *Curtains*?

Is anything else you would like us to know?

If not cast are you interested in working backstage on this production? Yes No

If yes, what positions are you interested in?

Asst. Stage Manager _____ Costumes _____ Props _____

Stage Crew _____ Marketing _____ Student Producer _____

Weekly Conflicts:

Please list ALL weekly conflicts below from 2:30PM to 11:00PM
(This includes X-Block commitments)

Monday	Tuesday	Wednesday	Thursday	Friday

Specific Saturday Conflicts:

Do you foresee any engagements on Saturdays, or do you have any present conflicts on Saturdays?
If so, list ALL below from December 13th to March 25thth 2010

Date	Conflict

Specific One-Time Conflicts:

If you know of a date or dates between December 13th to March 25thth during which you will be absent (i.e. vacations, appointments, etc.), please list them below.

Note: Conflicts will affect whether or not you are cast in this production.

Date	Conflict

Please Note:

The rehearsals for this production will be DECEMBER 13, 2010-MARCH 16, 2011

The tentative times for rehearsals may be the following:

Evenings-6:00PM to 10:00PM, Fridays 2:30PM to 6:00PM,

Some weekday afternoons 3:00PM to 6:00PM

and some Saturdays 12:00PM to 4:00PM.

****Tech week rehearsals will go to 11PM***

Please initial below that you have listed all your conflicts above, understand the time requirement and have read the complete Audition Packet:

Initial's: _____

CURTAINS

December Rehearsal Schedule

MONDAY, DECEMBER 13, 2010

6:00	9:00	TBD	KIRSTEN	READ-THRU	FULL CAST
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TUESDAY, DECEMBER 14, 2010

7:00	9:00	TBD	KIRSTEN	CHARACTER WORK	PRINCIPALS
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WEDNESDAY, DECEMBER 15, 2010

3:30	6:00	TBD	RACHAEL	MUSIC	TBD
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7:00	9:00	TBD	KIRSTEN	CHARACTER WORK	PRINCIPALS
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THURSDAY, DECEMBER 16, 2010

6:00	10:00	TBD	RACHAEL	MUSIC	TBD
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FRIDAY, DECEMBER 17, 2010

3:00	5:00	TBD	RACHAEL	MUSIC	TBD
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SATURDAY, DECEMBER 18, 2010

11:00	5:00	TBD	RACHAEL	MUSIC	TBD
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MONDAY, DECEMBER 20, 2010

3:30	9:00	TBD	RACHAEL	MUSIC	TBD
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TUESDAY, DECEMBER 21, 2010

3:00	9:00	TBD	RACHAEL	MUSIC	TBD
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WEDNESDAY, DECEMBER 22, 2010

3:30	9:00	TBD	RACHAEL	MUSIC	TBD
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Please note:

All TBD times above will be scheduled based on conflicts that you give us at auditions. If you do not list a December conflict on your audition card, you will be expected to be available during ALL of the times above. A more specific schedule will be posted after the show has been cast.

Additionally, please see the callboard for a more complete schedule of the process. Please remember to check the callboard daily for the most recent updates after rehearsals have begun.

**IMPORTANT THEATRE INK
PARTICIPATION
INFORMATION FOR ALL AUDITIONING STUDENTS AND THEIR PARENTS**

THEATRE INK CASTING POLICY

Both student and staff Directors always strive to cast fairly, with the guiding objective of assembling the overall cast that will best serve the directorial vision for the show. This requires many hours of careful analysis by the Directors and Mr. Brown, who take their responsibility in this area very seriously. Mr. Brown watches every audition and participates as a mediator and guide through every casting process.

Theatre Ink casting decisions are not based on seniority (grade level in school), or years of participation in the program. This is a firm programmatic value arrived at after years of assembling casts, and seeing the exciting results that come from having students collaborate across the grade spectrum from freshman to senior, each cast solely on his or her fit for a given role as revealed through a rigorous and thoughtful audition process.

Auditioning for a show can be competitive and sometimes daunting. In keeping with the program's emphasis on theatre as a vehicle for learning and individual development, Mr. Brown is available to coach and support students as they seek to improve their speaking, presentation, and performance skills through the audition process. We also offer Audition workshops for each production

DIVERSITY

Theatre Ink values and celebrates diversity of all kinds. Encouraging diversity of participation is an overall goal of the program. Theatre Ink actively encourages all students to participate in productions as members of cast or crew. All students who audition are considered equally in an inclusive environment and in accordance with Theatre Ink casting principles. Theatre Ink hopes to be a reflection not only of the varied backgrounds and experiences of Newton North's staff and students but also of diverse world cultures, life experiences, and theatrical traditions. By carefully selecting a range of different shows each year we strive to tell theatrical stories that represent the richness of our world while offering a wide range of opportunities for all students.

ON CASTING

Casting is a very complex process. In the end, the Directors must choose the students who best fit the roles in many dimensions, both by the individual skills they present in audition, but also in the dynamics that develop between actors who will be creating the driving energy of the show in scenes together. Such dynamics are a large part of what is explored in the "Callback" round of auditions. For students, auditioning is an exciting, yet difficult, process that can bring about greater success, whether cast in the production or not. The more a student auditions, the better they will become, especially if they seek and receive feedback and guidance. The feeling of "rejection" over not getting cast seems disappointing at first, but we strongly urge you to encourage your child to get right back to work as soon as possible so they can sharpen their skills for a future audition. In theatre, as in life, all of us experience both disappointment and success. Our goal is to teach our students how to deal with both, so when they leave Newton North High School they will be well prepared to navigate their way toward success in a complex world.

TO PARENTS:

Due to the large audition pool Theatre Ink shows typically experience, your child’s audition does not guarantee him or her a role in the show. If your child is not cast (and also if he or she is cast), we strongly suggest that (s)he meet with the Directors and/or Mr. Brown to obtain valuable feedback while it is freshly in mind, in order to further develop skills for future auditions.

While disappointment for some is an inevitable part of the experience in any competitive tryout situation, be it an academic, athletic or artistic pursuit, one of the hallmarks of Theatre Ink is that **there are many other ways to get involved** working on the production if you are not cast in an on-stage role. These include technical crew (set design and construction, lights, sound) working with Mr. Barrington-Haber, Theatre Ink’s Technical Director; or on the many other teams, such as props, costumes, publicity and makeup. There are also opportunities to be a student producer or stage manager, which you can discuss with Mr. Brown or the Directors. If slots of interest are not available in the current show, please consider looking into such opportunities in an upcoming show. The wide range of types of shows, and the large number (11-13 per year) is designed to make as many theatre arts opportunities available to as many students as is feasible within the resources provided by the Newton Public Schools. We also strongly encourage each student to take a Theatre Arts and Speech class -- offered as an elective to all grade levels -- and go to Improv Club during X-blocks. These theatre education experiences will further enhance your child’s skills in these areas and give them more confidence for the audition process. The wonderful spirit of camaraderie and collaboration that develops during shows is equally shared by on- and off-stage participants. Talking to students who have worked in various roles and jobs will confirm this for your student. Keep an open mind, and seek out a new experience!

GET INVOLVED!

If you and/or your child are not satisfied with the casting decision and wish to inquire as to the reasons for it, the first step is for the student to meet with the show’s Directors. If further discussion is desired, the student should then meet with Mr. Brown. If, after those meetings, you and/or your child do not feel you received valuable feedback or information you are satisfied with, you are then encouraged to make a joint parent/student appointment with Mr. Brown. Please be assured that a student’s future participation in Theatre Ink will not be jeopardized in any way by seeking to have concerns addressed according to this established process.

Student signature_____

Date_____

Parent signature_____

Date_____

Theatre Ink Production Agreement

(Please read and fill out the following Theatre Ink Agreement)

I agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my director, choreographers, music director, technical director, producer, and fellow cast and crewmembers. I will dedicate myself as a true team member to this production process in order to present a show that we as a cast, crew, and production team will be proud of.

- 1. All actors, technical stage crewmembers and musicians should have fun working on this production as collaborative artists.** We expect a positive attitude, open communication, and ownership from beginning to end.
- 2. All actors, technical stage crewmembers and musicians must be in good academic standing to participate in and remain in this production.** All actors, technical stage crewmembers, and musicians are expected to be in school during the day in order to participate in rehearsals and performances after-school. It is also required that a progress report be completely filled out every two weeks and returned to Mr. Brown via your stage manager. You will not be allowed to attend rehearsal if this is not turned in on time.
- 3. All participants must be passing a minimum of 20 credits each marking period or they will be removed from the process when the report card is issued.** N's in a class do not count as passing.
- 4. All actors, technical stage crewmembers, and musicians must be on time to all scheduled rehearsals and technical crew duties.** If late for three rehearsals, you may be cut from the production.
- 5. All actors, technical stage crewmembers and musicians must be present at all scheduled rehearsals. Rehearsals will generally be Evenings-6:00PM to 10:00PM, Fridays 2:30PM to 6:00PM, Some weekday afternoons 3:00PM to 6:00PM and some Saturdays 12:00PM to 4:00PM. *Tech week rehearsals will go to 11PM**
If you have three unexcused absences from rehearsal, you may be cut from the production.
In order to be excused you must have a legitimate note explaining why. Valid excuses are an illness, a death in the family, etc. It is also important to turn in all notes to the director and notify them directly in advance if you cannot attend a rehearsal. In case of emergency, you must call 617-559-6306 and leave a message.
Communication is the key to good relationships during a production.
- 6. All actors, technical stage crewmembers, and musicians will keep the rehearsal spaces, stage, dressing rooms and costume room clean throughout the rehearsal and performance process.** There will be no food or drink allowed on the stage at anytime. Water Only!
- 7. All actors, technical stage crewmembers, and musicians are responsible for their props and costumes.** If props or costumes are damaged or lost while in your possession, you are responsible for the replacement cost.
- 8. All actors, technical stage crewmembers and musicians will use the rehearsal process productively.** Actors who are waiting to work on stage should be memorizing lines, reviewing blocking, dances, music, or reading materials related to the production.
Remember: you are a student first, so you must stay current with your class assignments. We strongly encourage you to do homework at rehearsal if there is time.
Please bring snacks and water in case you are hungry.
- 9. All actors, technical stage crewmembers, and musicians must stay in the rehearsal area during a rehearsal unless given permission to leave.** Your presence may be called upon at anytime while you are at rehearsal.

10. All actors, technical stage crew and musicians must be supportive of each other's roles in this production. It is important to communicate with one another in a respectful manner. Whether onstage or offstage, all roles in this production are equally important.

11. All actors will complete 4 technical theatre shop/stage crew hours during the rehearsal process. This may include painting, set construction, lighting, costumes, props, or other related areas as designated by the technical director or producer.

12. All actors, technical stage crewmembers, and musicians are required to take part in a full stage strike directed by the technical director, Michael Barrington-Haber, on the Monday after the production. All cast and crew will remain until the strike is complete and the stage, costume room, dressing rooms, music rooms and shop are cleared and cleaned.
Any cast, crew member or musician who misses strike will not be allowed to work on the next show unless they put in the hours they missed with the technical director.

The spirit of this agreement is to ensure that all actors, technical stage crewmembers and musicians are treated fairly as creative, collaborative artists who are working towards the same goal. Mr. Adam Brown, Director of Theatre Ink; Mr. Michael Barrington-Haber, Technical Director, and your Directors will enforce this agreement to the best of their ability in the spirit of a high quality theatrical production process.

This production can be an incredible experience if the entire cast, crew, musicians, and production staff work together, create together, and have fun together!

Actor/crew/musician name _____

Actor/crew/musician signature _____ Date _____

Parent Signature _____ Date _____

KEY DATES

October 15	General Interest Meeting 2:20
October 29, November 5, 8	Audition Workshops
October 25, 26	Dance Workshops
October 27, 28	Music Workshops
November 8, 9, 10	Auditions
November 12	Callbacks
December 13	Rehearsals Begin
TBA	Mandatory set build day(s)
March 12, 13	Tech rehearsals
March 14-16	Production week 3pm to 11PM
March 16	Dress Rehearsal
March 17-20	SHOW!
Week of March 21	Strike (mandatory breakdown of sets)