

AUDITION PACKET

Sunday in the Park with George

Music and Lyrics by Stephen Sondheim

Book by James Lapine

Directed by Skylar Fox and David Gore

Music Direction by Linda Bard and Melissa Weikart

May 26, 27, 28 & 29 in the Auditorium

General Interest Meeting: December 10 in Room 171 at 2:30

Vocal Workshops: December 20 at 6:00 and January 6 at 2:40 in Room 171

Audition Workshop: January 13 at 4:00 in 171

Auditions: January 24 & 25 Callbacks: January 26 & 27

Please sign up for an audition slot and pick up a script at the Callboard and a copy of the CD from Mr. Brown's computer; you will be expected to have read the script and listened to the recording before your audition.

If you have any questions, email the directors at: sundaydirectors@gmail.com,
the musical directors at: sundaymusicedirectors@gmail.com,

or

Adam Brown at: adam_brown@newton.k12.ma.us

Note from the Directors

Thank you for your interest in **Sunday in the Park with George**. We're so excited to see what you have to bring to the table during auditions!

We're offering four musical selections for each gender. You will be expected to prepare (learn and memorize) two of the pieces for your gender. (Please be familiar with all four pieces). **You may only prepare one piece for either Dot or George**, but apart from that, prepare any pairing that you like! The audition will not include monologues.

In auditions, we will be looking for musical confidence, willingness to make choices and take risks, and an ability to express a character and story through song.

It is not required—but it is highly encouraged—that you attend at least one Vocal Workshop. Part CD's with tracks for the audition selections will be available on Mr. Brown's computer shortly. We will also be holding an Audition Workshop with Mr. Brown and our musical directors. Feel free to contact Mr. Brown, the musical directors, or other student directors for additional feedback. **You should never go into an audition without having someone see your audition first.**

Please enjoy this opportunity to work on Sondheim's exciting music, and make big choices. Take this process seriously, but think of your audition as a chance to perform rather than as a "try-out." We can't wait to see what you guys can do.

--David and Skylar

General Information

Name: _____ Date of Birth: ____/____/____

Grade: ____ Homeroom: ____

Address: _____

Zip Code: _____

Home Phone Number: () ____ - ____

Cell Phone Number: () ____ - ____

Email Address: _____

Parent Name: _____

Parent Email: _____

Parent Phone Number: () ____ - ____

Please list any previous theater experience, onstage and offstage (Feel free to attach a resumé if you have one):

Are you willing to accept all roles? Yes No

If not, which roles are you unwilling to accept and why?

List the roles in which you would most like to be cast in order of preference:

1. _____ 2. _____ 3. _____

If not cast, would you be willing to work backstage on **Sunday**? Yes No

In what capacity would you be interested in working?

Stage Crew Props Make-Up Marketing Student Producers

Costumes

Fly Crew

Other: _____

Are you comfortable:

- Kissing on stage? Yes No
- Cutting your hair for this production? Yes No
- Dying your hair for this production? Yes No

Do you:

- Play the piano? Yes No
- Study voice? Yes No
- Read music? Yes No

Do you have any allergies? Yes No

If so, what are they?

Why do you want to be in the cast of **Sunday in the Park with George**? What would you hope to gain from the experience? _____

What unique qualities would you bring to this process? _____

What would you do with a free Sunday afternoon? _____

What is your favorite French pastry? _____

Anything else we should know? _____

Conflicts

Giving us an accurate list of all of your conflicts is extremely important. Scheduling rehearsals is a very difficult process, and everyone's time and energy will be better served if you check to insure that what you are writing here is totally correct and complete. If you are involved in the show, you will be expected to submit conflicts immediately upon learning of them; conflicts will not be accepted less than a week in advance. No conflicts are permitted after May 13th. Conflicts will be taken into consideration in casting.

Weekly Conflicts

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

One-Time Conflicts

Please record all specific one-time conflicts (i.e., vacations, doctor's appointments) from
January 30th-May 31st.

[illegible]

Synopsis

Act One:

The lights rise on a spare white space: it is an artist's studio belonging to George – intense, gifted, and thoughtful – an Impressionist painter of 1880s Paris. Beginning to draw on a large pad of paper, he speaks to the audience about his passion for creating order from a blank white canvas through Design, Composition, Balance, Light, and Harmony. As George speaks, a tranquil riverside park slowly appears behind him: it is the island of La Grande Jatte in the Seine River.

George leads on a beautiful, vital young woman named Dot, his mistress and his model. On this Sunday morning, she has risen early to accompany her lover as he sketches her on the island. George and Dot bicker as he imperiously commands her to stay still, reminding her that if she wishes to be a good model, she must learn to concentrate.

A commanding Old Lady enters, accompanied by her Nurse, and Dot questions George's odd behaviors, such as sketching the monkey cages at the zoo, which have been causing quite a buzz among the gossipy Parisians. As the day grows hotter and George becomes increasingly absorbed in his work, Dot bemoans the difficulty of modeling for, and relating to, her distant lover ("**Sunday In the Park With George**"). After Dot's reverie has ended, Franz, a German servant, enters and begins to flirt with the Nurse. The peaceful scene is interrupted by a wagon that tracks onstage, bearing a trio of noisy boys. George raises his arm, and the scene in the wagon freezes into a tableau of his first painting, *Bathers at Asnières*. Jules, a pretentious painter, and his wife, Yvonne, enter and criticize George's work and life, both of which they feel lack passion ("**No Life**").

His sketching done for the day, George packs up, promising Dot that he will take her to the Follies that night. Before he leaves the park, George asks the Old Lady and the Nurse if he can sketch them, but the Old Lady sternly refuses, at which point it is revealed that she is George's mother.

Back at the studio, Dot primps in preparation for her visit to the Follies, contemplating the allure of her mysterious, unreachable lover, while George is engrossed in the intricacies of his work ("**Color and Light**"). It soon becomes clear that George has

forgotten his promise to take Dot to the Follies, and she exits angrily. George, torn, almost follows his lover but chooses instead to remain at work in his studio, finishing a hat in his painting.

It is another Sunday on the island. George sketches a misanthropic Boatman, who insults the self-important bourgeois promenading in the park. Nearby, two gossiping shopgirls – both named Celeste – comment on Dot's new relationship with Louis the baker, as do the Old Lady and the Nurse. Meanwhile, Jules and Yvonne mock George's developing style of pointillism, and everyone in the park discusses the "crazy" nature of artists ("Gossip"). Meanwhile, Dot, who is illiterate, is teaching herself to read from a small red grammar book, in which she makes notes. George approaches Dot, and they speak awkwardly for a few moments, but George retreats when Louis approaches. He begins to sketch Spot, the Boatman's dog, and Fifi, a pampered lapdog, and imagines aloud what they may be thinking during their day of leisure. Franz and his wife, Frieda, who are both servants for Jules and Yvonne, extol the joys of a relaxing day after a long week of work; eventually everyone in the park joins in. Meanwhile, the Boatman accosts George, decrying the hypocrisy he sees in society and in art ("The Day Off"). During the song, Louise, Jules and Yvonne's little daughter, pesters her servants, and it is revealed that Frieda is aware of her husband's flirtation with the Nurse. Jules notices George working on a Sunday and suggests that he takes some time to enjoy himself, eventually admitting that he does not like George's work, to which George coolly responds, "I do not paint for your approval."

After the song ends, Dot explains about her unexpected relationship with the affable Louis, who, while not George, is warm and present ("Everybody Loves Louis"). Mr. and Mrs., a tacky couple from the American South, enter, discussing how disappointed they are with Paris, which they find to be tasteless and notable only for its pastries. They decide to return to America as soon as possible but also to bring an authentic French baker back home with them. By the riverbank, the Celestes are fishing when they are approached by two dashing Soldiers, one of whom has lost his hearing during combat exercises and also happens to be mute. Both Celestes fight over the speaking Soldier, but they eventually decide that either companion would be "fine for a Sunday," and Celeste #2 takes the speaking Soldier ("The One on the Left"). George,

abandoned by Dot, laments the difficulty of reconciling a passionate, consuming dedication to one's art with a healthy relationship and how such devotion to art can seem to isolate one from the outside world ("**Finishing the Hat**"). Dot returns to the stage and rotates her bustle into a protruding belly, revealing to both the audience and George that she is pregnant.

Some time later, Dot, still pregnant, visits George at his studio. She informs him that, despite her "condition," Louis is going to marry her, and that she wants to take a painting of herself (Seurat's *Young Woman Powdering Herself*) as something to remember George by. At that moment, Jules and Yvonne enter the studio. Yvonne and Dot speak frankly, and Yvonne admits that she is jealous of Dot's being sketched by her lover because Jules refuses to draw his wife. When George explains the science of pointillism to Jules, Jules is baffled and unimpressed with George's innovation, but George explains that he does not care about painting like others: he is trying to get through to something new, something that is his own. After Jules and Yvonne leave, Dot informs George that she may be going to America after the baby is born: Louis has been hired by Mr. and Mrs. as a personal chef. George gets angry, asking Dot why she is telling him this, and the two erupt into an argument. George declares that Dot does not understand his work or his life, and Dot insists that "there was no room" for her. She explains that she "has to move on" and exits ("**We Do Not Belong Together**").

It is the final Sunday on the island. George sits with the Old Lady, who, somewhat senile, misremembers his childhood. She laments the changes she sees in the modernizing world, exemplified by the construction of the Eiffel Tower ("**Beautiful**"). As more and more characters enter the island, chaos begins to build. Mr. and Mrs., entering with Louis, Dot, and her baby, complain about having to return to "this damned island." Dot, with her newborn daughter, Marie, approaches George, who refuses to look up from his work, telling Dot that he has repainted the canvas that she so wanted to take with her. Dot, astonished that George will not even look at his own child, exits with Louis. The Old Lady admits she is worried about her son, who is drifting and unable to connect.

Meanwhile, Jules and Frieda enter. It is clear that they are engaged in a tryst, and they go off towards a quiet spot together. Yvonne, frantic that Louise has gone

missing, runs to Franz, who hesitates to help he because it is his day off. Louise reappears, and tells her mother that she has seen her father and Frieda "tonguing." The Soldier persuades Celeste #2 to say hello to her old friend, but the Celestes begin to bicker pettily. Jules, Yvonne, Franz, and Frieda argue hotly. The Boatman chases Louise. Mr. and Mrs. wander, confused. In short, all hell has broken loose. Suddenly, George freezes the fighting characters. He invokes his tenets of Order, Design, Tension, Balance, and Harmony, and the characters slowly begin to promenade. George gently guides his subjects as they move into the final pose of *Sunday Afternoon on the Island of La Grande Jatte*. The curtain falls on a living tableau of Seurat's masterpiece ("Sunday").

Act Two:

The lights rise on the closing image of Act One. The characters, frozen in their poses, complain about the difficulty of being trapped forever in a painting with one another ("It's Hot Up Here"). After the song has ended, the characters break from their positions and deliver eulogies for the departed George, who died at the young age of thirty-one, before exiting.

The lights change. It is now the present, in a major American museum. George, an artist, and his grandmother Marie give a presentation about the life of Georges Seurat. George, who creates light and sound machines known as Chromolumines, has been commissioned by the museum that houses *Sunday Afternoon on the Island of La Grande Jatte* to create a piece inspired by that work. Chromolume #7 is activated, but thanks to technical difficulties, the demonstration is soon halted. When the presentation begins again, Marie explains that her mother told her that both she and Marie were in the painting and, later in life, admitted that Georges Seurat was Marie's father. George is dubious, but Marie procures a red grammar book with notes in the back, which she believes proves her theory.

After the show, a reception is held in the gallery where *Sunday Afternoon on the Island of La Grande Jatte* is housed. In the gallery, curators, fellow artists, and patrons of the arts discuss the merits of George's work and the difficulties of categorizing and appreciating modern art. George and Marie enter and begin to carry on cocktail

conversation with the reception's guests. Marie explains that she will be returning to Paris, accompanying George, who has been commissioned by the French government to present Chromolume #7 on the Island of La Grande Jatte. As George shmoozes with the distinguished crowd, he explains the politics of being a contemporary artist: having to raise funds, receive commissions, and advertise yourself, all while maintaining your artistic integrity. Blair Daniels, a wry art critic, arrives. Though she has defended George's work from the first, she now feels that his Chromolumes have become redundant, to which George responds defensively. All the characters now join in addressing the often confusing, ever-changing "state of the art" (**"Putting It Together"**).

Once the gallery has emptied, a tired and somewhat fading Marie addresses her mother in the painting, and explains her mother's philosophy to George: that the only things worthwhile to leave behind in this world are **"Children and Art."**

We are once again on the Island of La Grande Jatte, only it is now virtually unrecognizable, transformed into a modern cityscape as the Old Lady feared. Only one tree –the one at which the Old Lady and the Nurse sat – remains. Dennis, George's technical assistant, is helping him set up the Chromolume. Dennis admits that he is really quitting because he wants to do something different, and George says he feels the same way: in fact, for this reason he has turned down a "sizeable commission" for a new Chromolume. George produces the red grammar book, explaining that, since Marie has passed away and was unable to make the trip, he wanted to bring something of hers along. Before exiting, Dennis urges George to look closely at the notes in the back of the book.

George is now alone in an unrecognizable park. He realizes how truly lost he is, artistically and emotionally. He struggles to make a connection and determine the direction in which he wants to carry his artistic talent, which he fears is fading (**"Lesson #8"**).

At that moment, Dot reappears. She thanks George for all he has done for her—teaching her how to truly see the world around her. Dot encourages the dejected George, assuring him that he has many things to say, if he can only **"Move On,"** as she did all those years ago. Beginning to see with fresh eyes, George declares that he and

Dot have always belonged together. As George recites the words that he finds scrawled in the back of Dot's grammar book – Order, Design, Tension, Composition, Balance, Light, and Harmony – the characters from Act One re-enter, welcoming George, and the urban landscape of the island begins to transform into the beautiful pastoral park of the Nineteenth Century. The characters and the park slowly disappear, leaving a bright white space ("Sunday – Finale"). George is once more alone on stage, but now he is revitalized, instead of frightened, by the endless possibilities of a blank white canvas.

Character Descriptions

***Note on double casting:** The characters are split into two groups: Act One characters and Act Two Characters (Act One characters reappear at the beginning and end of Act Two.) Each actor will play one Act One character and one Act Two character. The Act Two vocal ranges are only provided if that character has an especially large amount of solo singing in Act Two. Otherwise, ranges for these characters are flexible. The same actor must play George in Act One and George in Act Two, and Marie and Dot must be played by the same actress. These necessary doublings are essential to the plot and to achieving the full emotional impact of the piece. Apart from these roles, there is no pre-determined double casting. Each act will be cast individually, according to who best fits each given role.*

Act One:

George Seurat

"How you watch the rest of the world from a window while you finish the hat."

A passionate but troubled artist. He sees the world constantly through the lens of his art, and this acts as a barrier that keeps him from connecting with those around him. For this reason, he loses the woman he loves. His love for and commitment to his work are limitless, and he stays true to his own vision, creating the masterwork *Sunday Afternoon on the Island of La Grande Jatte*. (Age: 25-27. Vocal Range: High baritone.)

Dot

"No one is you, George, and no one can be, but no one is me, George."

Seurat's loving companion. She is a free-spirited, flirtatious individual with endless energy for life. She is hurt by George's inability to care about her as much as he cares about his painting, and, eventually, leaves him for a more practical relationship. She carries regret over this decision through the rest of Act One. At the end of Act Two, Dot returns to deliver Seurat's message to the Act Two George, a message of creating from the heart for oneself, not for others' expectations. (Age: 22-25. Vocal Range: 2nd soprano/alto.)

An Old Lady

"Changing, as we sit here – quick, draw it all."

Seurat's mother. She is old and beginning to grow senile. She is heavily opinionated, and often embarrassed by George's work as an artist, while, at the same time, worrying for his welfare. Towards the end of Act One, she begs George to work to capture the park's beauty before the progress of society destroys it, presenting the show's theme of change. (Age: 70-75. Vocal Range: Alto.)

The Nurse

"Artists are so peculiar."

A nurse to Seurat's mother. She is forced to put up with her constant demands, which range from finding the proper tree to sit under to fetching a fan. She attempts to break the monotony of this routine by having an affair with Franz; despite this, it is clear that she is stuck in a position in which she takes no pleasure. (Age: 30-35. Vocal Range: Soprano.)

Jules

"I am trying to understand."

A successful and well-respected artist. He knows what it takes to sell work in the art business. However, he does not share or understand George's passion for art, and is often exceptionally critical of George, insisting that he work is too mechanical and methodical to capture life. While he realizes George seeks his approval, he is jealous of

George's promise and dedication. Involved in an affair with Frieda, his cook (Age: 45-50. Vocal Range: Baritone.)

Yvonne

"Talk of painting bores me. It is hard to escape it when you are with an artist."

Jules's wife. An upper-class society woman who judges all she sees. She knows her place as the wife to a famous artist. She appears cold, but in reality is jealous of the relationship George and Dot share, and wishes for more passion in her own relationship with Jules. (Age: 40-45. Vocal Range: 2nd soprano/alto.)

Boatman

"Condescending artists, 'observing,' 'perceiving'...Well, screw them!"

The lowest-class individual on the island, yet perhaps one of the wisest. He is rugged and not afraid to tell it like it is when it comes to the fancy, artificial airs of the bourgeoisie. In some ways, he manages to connect with George as a person so separate from those around them. However, otherwise, he pushes people away with force, preferring the company of his dog, Spot. (Age: 35-40. Vocal Range: baritone/bass.)

Celestes #1 & #2

"Artists are so crazy."

While these are separate individuals, most of their characteristics are derived from their relationship with one another. Their friendship is so close that they are practically attached at the hip. They gossip about anything and everything, and clearly do not understand George's work. Their flirtation and courtship of two soldiers threatens to tear them apart, but eventually, they find that the people they can really trust are one another. (Ages: 18-22. Vocal Ranges: Soprano.)

Louise

"I am going to be a painter when I grow up."

The daughter of Jules and Yvonne. Her parents do not care for her, so she is forced to make her own fun, attempting to get the attention of anyone who will listen and instead getting into trouble. She is not mischievous, merely neglected, though she has a general bratty air about her that comes from growing up in an upper-class household. (Age: 9-12. Vocal Range: Flexible.)

Franz

"Work is what you do for others, liebchen. Art is what you do for yourself."

Jules and Yvonne's coachman. He is a German servant who detests everything about his job. He is disgusted by the upper-class laziness he sees, and at how, even on his day off, he is treated like a servant. He is generally cynical, and this cynical attitude carries over to his opinion of George and of art in general. Involved in a tryst with the Nurse. (Age: 30-35. Vocal range: High baritone.)

Frieda

"Artists work, Franz. I believe they work very hard."

Jules and Yvonne's cook, and Franz's wife. She is on equal footing in her relationship with her husband, but, unlike him, is happy with her place in life. She doesn't mind cooking for the rich, and certainly doesn't share Franz's animosity towards their bosses. She holds an attitude of respect for George and his art, saying it is work no different from anyone else's. Involved in an affair with Jules. (Age: 27-32. Vocal Range: 2nd soprano/alto.)

A Soldier

"Like a flash of light, right through me, the way that man would stare at you when he sketched."

A member of the French army. He is tall, handsome, and keen on impressing the Celestes, who become his love interests. He verges on pomposity. He is constantly with his closest companion, another soldier who became deaf and dumb during combat exercises. This other soldier is represented by a painted cutout, but everyone treats him like a human being. (Age: 22-25. Vocal Range: Mid-high baritone.)

Mr. & Mrs.

"Paris looks nothin' like the paintings."

A rich Southern couple travelling to Paris for the first time. They are larger than life. They have not enjoyed Paris at all and have found the people to be rude, while, in reality, their behavior towards the people on the island is quite impolite. The only thing they like about Paris is the pastries, and they are responsible for bringing Louis and Dot away to America. (Ages: 45-55. Vocal Ranges: Flexible.)

Louis

"Louis' really an artist. Louis' cakes are an art."

Dot's fiancé after she leaves George and a baker by profession. He is quiet and reserved, but loves Dot completely. He is the antithesis of George: he invests his time and energy in people, not his work. He is caring, but, in comparison to George, a bit plain. He is not passionate about his art, but likes it. To him, it is just a good job. (Age: 30-35. Vocal Range: flexible.)

Bathers

Unspecified characters that pose in the *Bathers* tableau. (Age: Non-specific.)

Act Two:

George

"George looks behind: he had a gift. When did it fade?"

In Act Two, the same actor playing Seurat will play Seurat's great-grandson. He is also an artist, but he has been swept up into the complicated world of contemporary art, in which finances and publicity can take precedence over true vision. He has lost the passion for his work, but by returning to the island, connects with his great-grandfather's spirit of individuality and artistic drive. (Age: 25-30. Vocal Range: high baritone.)

Marie

"There are only two worthwhile things to leave behind when you depart this world: children and art."

For the majority of Act Two, the same actress who plays Dot will play Marie, Dot's daughter and Act Two George's grandmother. She is very old, yet still maintains a youthful, spunky quality. She cares deeply about George and worries for him. Before dying, she presents one of the show's most important messages: the idea that the only things we leave behind are "children and art." (Age: late 90's-early 100's. Vocal Range: 2nd soprano/alto.)

Dennis

"I am going back to NASA. There is just too much pressure in this line of work."

A technician who works with George to build and operate his Chromolumes. A technical genius, he has trouble working under pressure and interacting in social situations. At one point, he is forced to tell George that, as much as he enjoys working on the Chromolumes, he wants to move on to something different. (Age: 25-30.)

Bob Greenberg

"That's the challenge of our work. You never know what movement is going to hit next."

The museum director of the institution where the painting is displayed. He is great at shmoozing and presenting to a crowd, and is constantly working to make an extra buck for the museum. As much as he cares about art, he knows that money is needed to make/present it, and he is good at getting that money. (Age: 40-45.)

Naomi Eisen

"And then when you have to collaborate."

The composer of the score to George's Chromolume #7. She is as eccentric as her music, if not more so. At the same time, she is a tad bit gritty and gets easily hung up by the technical screw up of the machine. (Age: 50-55.)

Harriet Pawling

"I mean, I don't understand completely."

A woman who attends presentations like George's more to be seen there than to see the art itself. She is a member of the museum board, and her only qualification for that position is her pocketbook. She spends much of her time in Act Two attempting to appear "artsy" and intelligent, but the audience can see the absurdity of what she says. (Age: 37-42.)

Billy Webster

"That is the state of the art, my dear."

A friend of Harriet's attending the event with her. He is far more cynical about George's work than Harriet is, and spends more time arguing that the Chromolume is not art than thinking about what it could mean. He is the essence of passive pretention, and he thinks he is the smartest guy in the room. (Age: 40-45.)

Charles Redmond

"Today it's all a matter of promotion."

The curator of the County Museum of Texas visiting to see George's work. He is impressed by the Chromolume and hints at the possibility of George's receiving a large grant from his museum. He believes his job of following art trends is exceptionally hard, and considers himself a connoisseur. (Age: 45-50.)

Alex

"My stuff is a little too inaccessible."

An artist around George's age, though perhaps a little younger. He is very jealous of George's success and therefore criticizes George's work more intensely than anyone else. He makes the common excuse that George's work is made simply to please the public, while his own is so deep that it is inaccessible. (Age: 25-30.)

Betty

"He's an original."

Another artist, attending the event with Alex. She is more gracious in accepting the success of George's work than Alex, and consistently chides her companion for his obvious envy. She is more of an ally than an opponent to George. (Age: 25-30.)

Lee Randolph

"There's a lot of opportunity for some nice press here."

The head of public relations for the museum. He is all about his work and the business. The moment he sees George, he approaches him to discuss press opportunities for the event. He represents the business side of the art world. (Age: 35-40.)

Blair Daniels

"They're just becoming more and more about less and less."

An art critic and scholar. She has been around the block and tells it like it is. She has followed and supported George's career, but has come to feel that his work has become too commercial and not enough about himself. She urges George to move on to something new. (Age: 60-65.)

Elaine

"You're the toast of the party. You should feel wonderful."

George's ex-wife. She knows George better than anyone else, and that is, perhaps, why they separated, though the reason for their divorce is never given. She and George remain close and she takes care of Marie. She is the only person at the event who sees that George is unhappy. (Age: 25-30.)

Two waitresses and a photographer

Other workers at the event. They have no lines, though they sing in "Putting it Together" and are involved heavily in the blocking of the number.

George

PNO.-COND.

HAT (NEW 3/28/84)

58 HAT, STUD-Y-ING THE HAT, EN-TER-ING THE

59 60 61

STRS. mp

62 63 64 65 Ten. BACK TO

WORLD OF THE HAT, REACH-ING THROUGH THE WORLD OF THE HAT LIKE A WIN-DOW,

STRS, HRP, Ten.

(+BS.CL.) Ten.

66 67 68 69

THIS ONE FROM THAT. STUD-Y-ING A FACE, STEP-PING BACK TO

HRP. STRS. VIBES

+ CELLO & VA. + HRP.

SYN.

-133-

7- HAT (NEW 3/28/84)

PNO.-COND.

70 71 72 RALL. 73

- LOOK AT A FACE LEAVES A LIT-TLE SPACE IN THE WAY LIKE A WIN-DOW, BUT TO

VIBES mp VLA. STRS PNO. 15VA - COL VOCE

HN.

74 A TEMPO 75 76 77

SEE --- IT'S THE ON-LY WAY TO SEE. AND WHEN THE

STRS (STRS, SYNTH) PNO. + HRP CELLO (+SYN.)

V.S.

PNO-COND.

-8-

HAT (NEW 3/28/84)

78 79 80 81

WO-MAN THAT YOU WANTED GOES, YOU CAN SAY TO YOUR-SELF, "WELL, I GIVE WHAT I GIVE." BUT THE

STRS

VIBES

HARP

PNO.

CL5

VIBES

SCHRP (CELLO)

(+CELLO)

82 83 84 85

WO-MAN WHO WON'T WAIT FOR YOU KNOWS THAT, HOW-EVER YOU LIVE, THERE'S A PART OF YOU ALWAYS STANDING

STRS

SYN.

VIBES

PNO

HARP

CELLO

HN.

CL5

STRS

SYN.

(+CELLO)

86 87 88 89 90 91

BY MAPPING OUT THE SKY, FINISHING A

STRS

SYN.

VIBES, HN.

(CONT)

CL5

VIBES

PNO

(+CELLO)

(+CL5)

(+SYN.)

PNO.-COND.

-9-

HAT (NEW. 3/28/84

stop

92 HAT... 93 STARTING ON A HAT... 94 95 FIN-ISH-ING A

STRS

HN

VIBES

(syn.)

(+ CELLO)

96 HAT... 97 LOOK, I MADE A HAT... 98 99

(HRP)

VIBES

(syn.)

10/COND

George

LESSON # 8

52 (2x's)

53

Musical score for measures 52 and 53. Measure 52 features a vocal line with the lyrics "RIE..." and a piano accompaniment. Measure 53 continues the piano accompaniment. The piano part includes a "CLG/VC" (Clarinet/Guitar/Violoncello) line and a "2x's" (two times) marking.

START 54

55

56

57

Musical score for measures 54 through 57. The vocal line includes the lyrics: "GEORGE IS A-FRAID. GEORGE SEES THE PARK. GEORGE SEES IT DY-ING." The piano accompaniment includes a "CLG/VC" (Clarinet/Guitar/Violoncello) line and a "SYNTH" (Synthesizer) line.

58

59

60

61

Musical score for measures 58 through 61. The vocal line includes the lyrics: "GEORGE TOO MAY FADE, LEAV-ING NO MARK, JUST PASS-ING THROU-gh." The piano accompaniment includes a "HARP" (Harp) line and a "VLA/VLA" (Viola/Viola) line.

62 63 64

JUST LIKE THE PED-LE OUT STROLLING ON SUN-DAY..

HARP

FLS

VIBE

(VLA/VLA)

(+CELL)

H.M. SYNTH.

65 66 67 68

GEORGE LOOKS A-ROUND. GEORGE IS A-LONE. NO USE DE-NY-ING

VLA P.

PNO

(+FLS)

69 70 71 72

GEORGE IS A-GROUND. GEORGE HAS OUT-GROWN WHAT HE CAN DO.

(+HRP ARP)

VIBE

12-4CR

- 276 -

73

STOP

74 75 76

GEORGE WOULD HAVE LIKED TO SEE PRO. RE OUT STROLLING ON SUN-DAY

ORCH BELLS/HN

STG

+CLS VE

+VLA/VLA

CLS

R.H.

GLASS CHIME

77

78

GLASS CHIME

HN

STG

CLS

79

VAMP

80

GLASS CHIME

STG

CLS

PD

IX ONLY

FINE

Soldier

(SOLDIER'S MARCH 5/21/84)
The One on the Left

PNO. COND.

13 (C I: + C II:)

14 VAMP

15

16 (DIALOGUE:)

To 69

OH!

(SOLDIER:)
"MAY WE BE OF
SOME SERVICE, MADAME?"
(DIAL:)(CONTINUE S)
(S:) "WE HAVE BECOME
VERY CLOSE, THOUGH."
(C I:) "SO I SEE."

Start

69 (S:) 70 71 72 73 74 75

MA-DE-MOI-SELLES, I AND MY FRIEND, WE ARE BUT SOLDIERS!
PASSING THE TIME IN BETWEEN WARS FOR WEEKS AT A END.

(OB/CL/HN) (HARP) (sim) 3 W.W/HRN 3 HRP. (sim) 3 C 3 + HRP

B.D. HRP/PNO. mp 8 BASSA

76 (C I:) 77 (C II:) 78 (C I:) 79A (C II:) 80 (S:)

BOTH OF THEM ARE PERFECT. YOU CAN HAVE THE OTHER. I DON'T WANT THE OTHER. I DON'T WANT THE OTHER EITHER. AND

(TRIA)

Start

3/4 GND

- 3 -

The One on the Left (SOLDIER)

77 (S:) 78 79 80 RALL - - - -

AF-TER A WEEK SPENT MOST-LY IN- DOORS WITH NOTH-ING BUT SOLD- IERS, LAD- IES, I AND MY

HRP/CL (SYN.) VC PNO 84 (A TEMPO)

81 MOLTO RUBATO 82 83

FRIEND TRUST WE WILL NOT OF- FEND, WHICH WED NEVER IN- TEND, BY SUG- GER- ING WE

(HRP) CL (VC) PNO/CL/HN

85 (C.1+II:) (S:) 86 (C.1+II:) (S:)

SPEND OH SPEND THIS MAG- NI- FI- CENT SUN- DAY- OH, SUN- DAY- WITH YOU AND YOUR

SYNTH. +STRS PNO +STRS HN

2/COND

[RISOLUTO]

Stop 89

(C.I.)

87

Musical score for measures 87-89. The vocal line starts with "FRIEND." and "THE". The piano accompaniment includes markings for *mf* and *dim*. A bracket labeled "PND/GTAS" spans measures 88 and 89.

89

Musical score for measures 90-91. The vocal line includes the lyrics "ONE ON THE RIGHT'S AN AW-FUL BORE..." and "HE'S BEEN IN A WAR-WE MAY GET A MEAL AND WE MIGHT GET MORE. IT'S". The piano accompaniment includes markings for "(SN. DRUM CONT)" and "STAS + HRP". Measure 91 is marked with "(S) 91".

92

3X

93

(1ST+2ND X ONLY)

Musical score for measures 92-93. The vocal line includes the lyrics "CERTAINLY FINE FOR SUN. DAY..." and "IT'S". The piano accompaniment includes markings for "(IX ONLY)" and "FINE".

SEGUE TO "FINISHING THE HAT."

Boatman!

"SUNDAY IN THE PARK" 12 E

PIANO-CONDUCTOR

THE DAY OFF - PART VI

#18/84

(BOATMAN AND GEORGE)

JD-DATED 5/11/84

Handwritten musical score for "Boatman!" (Part VI) by J.D. Dated 5/11/84. The score is for Piano-Conductor and includes parts for various instruments and voices.

Instrumentation and Performance Notes:

- STREET:** (1, 2)
- PNO.:** (+PICC, BS. CL.), (STR. PIANO), (POTS), (PICC. COL VOCE)
- 6. + B.:** (3, 4, 5, 6)
- SYNTH.:** (7, 8, 9)
- BS. CL.:** (7, 8, 9)
- + SYN, HRP.:** (7, 8, 9)
- SYN.:** (8, 9)
- (PNO. HRP, SYN, PICC):** (8, 9)
- (+HWA):** (8, 9)
- (POTS):** (8, 9)

Lyrics:

YOU AND ME, PAL, WE'RE THE LOON-IES. DID YOU KNOW THAT? BET YOU DID-N'T KNOW THAT.

CAUSE WE TELL THEM THE TRUTH.

To [11]

PNO.- COND.

11 (B:) 12 13 14

WHO YOU DRAWING? WHO THE HELL YOU THINK YOU'RE DRAWING? ME? YOU DON'T KNOW ME.

+ STRS, LOW TRS, (SYN.)

mp

+ Cello

(+HN)

f (+HN)

15 16 17 18

GO ON DRAWING, SINCE YOU'RE DRAWING ONLY WHAT YOU WANT TO SEE, AN-Y-WAY!

(+STRS, PNO, SYN) + T. BELL

mp

Cello

(+HN)

f (+HN)

19 20 21 22

ONE EYE, NO IL-LU-SION, THAT YOU GET WITH TWO:

STRS

+ HRP

mp SUB.

(SYN, CELLO) (BS. CL)

(FL, HN)

(STRS)

PNO-COND.

3-

DAY OFF- PART VI

4/18/84

23 24 25 26

ONE FOR WHAT IS TRUE, ONE FOR WHAT SUITS YOU. DRAW YOUR

FL (HARP) STRS PNO

HRP SYN. HN (+ POTS) HRP mp SUB.

27 28

WRONG CON - CLU - SION, ALL YOU AR - TISTS DO.

(+ CELLO)

29 30 31

I SEE WHAT IS TRUE.

(STRS) PICC (HARP) STRS (HARP) PNO + HARP SYN.

PNO.-COND.

32 33 34

CEL
BSC

mp

(+ CELLO, POTS)

35 36 37 38 (OPT. 8VA) --- 7

HN(f) >

YOU AND ME PAI WERE SO-CLE-TY'S FAULT.

(+ STRS)
(HARP, SYN)

SYN.

(POTS)

POTS

STOP

SEGUE:

"DAY OFF" PART VII

Empty musical staves for the segue section.

No.

Dot

- 10 -

S.I.T.P.W.G.
3/1/84

Handwritten musical score for a song. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are written below the notes.

Lyrics:
- STEAD, WHEN YOU'RE DEAD, SOME MORE PUB- LIC AND MORE PER- MA- NENT EX-
PRES- SION OF AF- - FEL- TION, YOU WANT A

Handwritten Annotations:
- 50
- (+ VLS. B.V.)
- (+ CASIMERS)
- VIA V.C.
- (BASS DRUM)
- (VLS. & VLS. PIZZ.)
- (V.C.)
- (FINGER SYM.)
- (V.C. GASS)
- (V.S. (TO 57))

Other markings:
- 51
- 52
- START

Empty musical staves for continuation of the score.

- 13 -

57

57

Handwritten musical score for 'The Painter, the Poet, the Sculptor'. The score is written on four staves. The first staff contains the melody with lyrics 'PAIN-TER, POET, SCULP-TOR, PRE-FER-A-BLY:'. The second staff is for Oboe, marked '(OBOE)'. The third staff is for Synthesizer, marked '(+SYNTH-)'. The fourth staff is for Violoncello, marked '+V.C.'. The score is in G major (one sharp) and 4/4 time. The tempo is marked '50'. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment. The second measure contains a continuation of the melody and accompaniment, ending with a double bar line.

50

PAIN-TER, POET, SCULP-TOR, PRE-FER-A-BLY:

(OBOE)

(+SYNTH-)

+V.C.

Handwritten musical score for "The Mason" by J. S. G. The score is in 4/4 time and features a vocal line with lyrics "MAR-BLE, GRAN-ITE, BRONZE, DUR-AB-LE." and a piano accompaniment. The piano part includes a bass line with a "BVA." marking and a treble line with a "mf" marking. The score is written on five staves.

Handwritten musical score for a song, featuring a vocal line and a piano accompaniment. The score is written on five staves. The lyrics are: "SOME THING NICE WITH SWANS - THAT'S DUR-A-BLE FOR - EV-ER." The music is in G major (one sharp) and 4/4 time. The tempo is marked "LOCO". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). There are also handwritten annotations like "W.W." and "SUB 5". The page number "14" is written at the bottom.

10. COND.

-13-

S.I.T.P.W.G.

4/14/85

(PIU MOSSO, POCO RUBATO)
(IN 1)

77 78 79 80

EYES, GEORGE. I LOVE YOUR EYES, GEORGE. I LOVE YOUR

(HARP.) (+ VIBES)

ST (7) + 70. RP

81 82 83 84

BEARD, GEORGE. I LOVE YOUR SIZE, GEORGE. BUT

(+ STEEL TREM.) (+ VIBES CONT.) POCO RIT.

MP + SYNTH. 2 (≡)

85 86

MOST GEORGE, OF

(HRP.) 8VA (+ CELLO (HARMONIC))

STEGS P (SYNTH) PP

HRP.

-16-

DIAPYEC 800

87 (A TEMPO)

88 89 90

ALL: BUT MOST OF ALL: I LOVE YOUR

mp - (ALWAYS LEGATO)

(+CL'S)

+ SWIN. v.c.

91 92 93 94 STOP

PAINT- ING ... I THINK I'M FAINT- ING...

(SYNTH. SUSTAIN CHORDS)

pno/cond.

Dot - 7 -

Belong

3/28/84

44 DO -- WHICH YOU KNEW, WHICH YOU AL - WAYS

45

46 KNEW, WHICH I THOUGHT YOU WERE A PART OF!

47

48

49

50 **Freely**
Start

51 YOU ARE COM-LETE, GEORGE, YOU ARE YOUR OWN.

52 WE DO NOT BE LONG TO-GETH-ER.

53

12-4CR

-146-

pno/cond.

- 8 -

Belong 3/28/84

54 RUBATO

55 56 57 58 59

- YOU ARE COM- PLETE, GEORGE, YOU ALL A- LONE. I AM UN- FIN- ISHED, I AM DIM- IN- ISHED WITH OR WITH- OUT YOU. WE

fl.
fl.
(hp)
(+hp)

60 +vins (8va), vla (loco)

61 62 63

DO NOT BE- LONG TO- GETH- ER AND WE SHOULD HAVE BE- LONGED TO- GETH- ER. WHAT

fl.
(hp)
(+hp (8va))
+orch. bells
vins/vla.
(+hp)
(+cello)

64 65 66 3 67 rit...

MADE IT SO RIGHT TO- GETH- ER IS WHAT MADE IT ALL WRONG.

(hp, stops)
f
Clars
hn
mp
mf
(+cello)
cello

7NO/COND.

Nurse!

DAY OFF (PART III)

RUBATO

~~SNAP AND~~ NURSE!

5 MEAS

ONE DAY IS MUCH LIKE AN-Y OTH-ER,

LIST-EN-ING TO HER

PNO/HRF/SYNTH.

SNAP AND ^bDRONE.

STILL, SUN-DAY WITH SOME-ONE'S DOL-TY MOTH-ER

IS BET-TER THAN SUN-DAY WITH YOUR OWN.

BELLS

(To 37)

PC. (NURSE:) 38 39 40 41 42

- MOTH-ERS MAY DRONE, MOTH-ERS MAY WHINE. TEND-ING TO HIS, THOUGH, IS

HRP.

W.H.

No.

43 44 45 46 47 48

PER-FECT-LY FINE. IT PAYS FOR THE NURSE THAT IS TEND-ING TO MINE

(+ CL, VLA.)

CELLO

49 50 51 52 53

(VLA. SOLO) (8VA.) ON SUN-DAY, MY DAY

HN.

SYNTH. HRP.

P

SEGUE AS ONE TO DAY OFF (PART II)

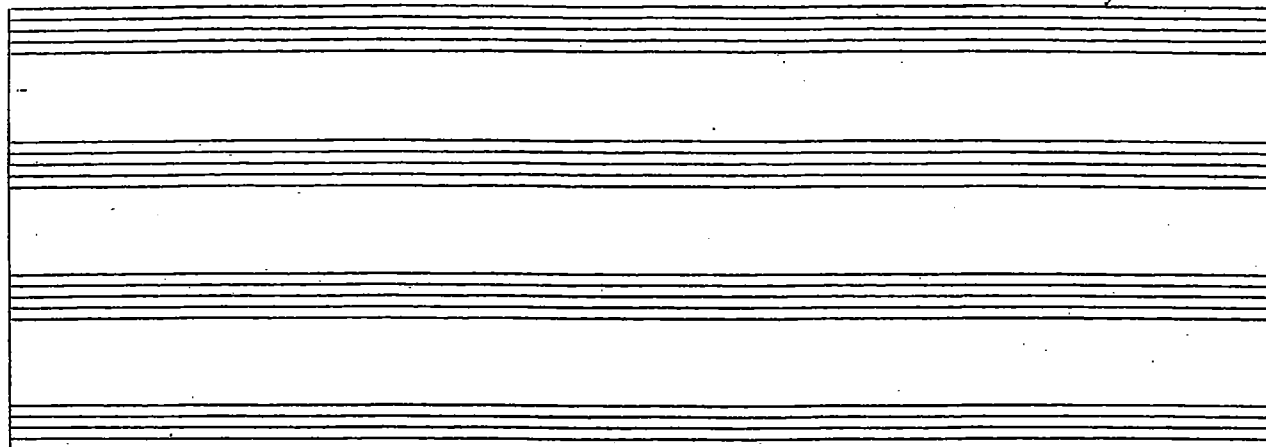
PIANO-CONDUCTOR

THE DAY OFF - PART IV

"SUNDAY IN THE PARK" 12C

5/12/84

updated 6/12/84



1 (NURSE:) STOP (2) 1. (3) 2.

OFF. (C.I.) "THIS IS JUST RIDICULOUS." (C.I.) "WHY SHOULDN'T WE FLISH?"

(C.II:) "NO ONE WILL NOTICE US ANYWAY."

SYNTH. (HARPS) + CELLO

(TRIANGLE)

SYN. (HARPS)

(C.I.) "LOOK." (C.II:) "WHERE?"

(C.I.) "SOLDIERS." (C.II:) "ALONE!"

-97-
P2580-802-84

r.s.

Old Lady
BEAUTIFUL

PIANO-CONDUCTOR

BEAUTIFUL

"SUNDAY IN THE PARK" / 19

(A) (OLD LADY AND GEORGE)

(A) (OLD LADY AND GEORGE)

(SUSP. CYM.) VAMP

(d=66)

1 2 3 4

OLD LADY

VINTI

(HARMONIC)

(FL.)

(CELESTA)

(SIMILE)

(HRP)

(+ CELLO)

5 6 7 8

START

(O.I.)

CHANG - ING ...

IT KEEPS

(CELESTA)

(P) (SEMPRE)

(VLA)

(8VA)

(Sim.)

P.C.

-2- BEAUTIFUL

9 O.L. 10 11 12

CHANG - ING... I SEE

VLA

HRP.

(CEL.)

8VA

13 14 15 16 RALL.

TOW - ERS WHERE THERE WERE TREES.

RALL.

CELLO

HRP.

RALL.

mp

P.C. ATEMPO

O.L.

17 18 19 20 Poco RALL.
GO - ING, ALL THE STILL - NESS, THE

VLA
CELLO
HRP
(A Tempo)
Poco RALL.

21 ATEMPO 22 23 24 RALL
SO-LI-TUDE, GEORG-IE.

VLA.
CELLO
HRP.
A TEMPO
VEN SOLO
5
RALL.
+ SYN.

P.C.

-4-

"BEAUTIFUL" 12/18/84

A TEMPO

O.L.

25

26

27

SUN - DAYS,

(CELESTA)

DIS - AP - PEAR - ING

VIBES

SPS

HRP.

A TEMPO

(SIMILE)

28

29

30

RALL.

ALL THE

TIME,

WHEN THINGS WERE

RALL.

P.C.

-5-

BEAUTIFUL 12/18/84

31 0.h. -3- 32 32A 32B RIT. 32C A TEMPO (GEORGE:)

BEAU-TI-FUL...

(CEL) 8VA 7 (TO PNO)

(VLHS) (HARMONICS) 8VA 3

CTM (2ING) 3

(A TEMPO)

PNO.

HRP

32D 33 34 35 36
THINGS ARE BEAU-TI-FUL, MOTHER, ALL TREES, ALL TOW-ERS, BEAU-TI-FUL.

VLA (SULPONT)

CELLO
PNO.
ONLY

PNO

HRP

**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