

Theatre Ink Auditions
For
Coastal Disturbances
By Tina Howe

*Directed by
Jack Reibstein and Nick Rodriguez*

Show Dates
DECEMBER 5th, 6th, 7th, and 8th 2012
In the Little Theatre

General Interest Meeting
9/12 at 4PM in Little Theatre

AUDITIONS

Tuesday 9/18 and Wednesday 9/19
In Room 171.

Sign up for an audition slot at the
Coastal Disturbances callboard
Across from 170

Callbacks
Thursday September 20th in Little Theatre.

If you have any questions, contact us by email:
coastaldirectors@gmail.com
Adam_brown@newton.k12.ma.us

Audition Information

Please sign up for one audition slot on the callboard outside Room 170 and pick up a script. You are required to read *Coastal Disturbances* prior to your audition. Please fill out this packet and give it to a stage manager at your audition.

Please prepare and memorize one of the monologues provided in this packet, and an additional monologue that is separate from *Coastal Disturbances*. We ask that the monologues you choose be contrasting, meaning that they highlight different emotions and intentions that show your strengths. You will be asked to present both.

See Mr. Brown if you would like to work with him on your audition. You can reach him at adam_brown@newton.k12.ma.us.

In these auditions we are looking for actors with good fundamentals (projection, diction, stage presence, honesty, etc.), who also make and commit to bold physical and vocal choices. Don't be afraid to go outside your comfort zone and take risks as an actor. Above all, have fun!

Basic Production Information

Name: *Coastal Disturbances*

Playwright: Tina Howe

Off-Broadway/Broadway Debut: 1986

Honors: Nominated for two Drama Desk Awards, winner of two Theatre World Awards, nominated for three Tony Awards (including Best Play)

Past productions by Theatre Ink: 1989-1990 season, 2002-2003 season

SYNOPSIS

Act 1

Coastal Disturbances is a romantic comedy by Tina Howe that takes place on a private beach somewhere on the coast of Massachusetts. The entire play unfolds over the course of two weeks. The play begins with Leo Hart, the macho lifeguard of the private beach, attempting to court the attractive, yet manic Holly Dancer, who has been a long time visitor to the beach with her aunt. Although a bit charmed, Holly is hesitant to create a connection with Leo. We are soon introduced to Faith Bigelow, a happily married mother who is five months pregnant with her first biological child, and is accompanied by her adopted daughter Miranda. Joining them is the divorced Ariel Took and her energetic son Winston. As these characters are introduced, Holly becomes more and more visibly upset as Leo tries to flirt with her.

We are then introduced to M.J. Adams and Dr. Hamilton Adams who have been married for so long that they can't remember exactly how long it has been when their anniversary comes along at the end of the play. M.J. spends her time at the beach water coloring while Dr. Hamilton, or "Hammy", collects shells and rocks from the shoreline. Starting in scene two, sexual tension starts to build strongly between Leo and Holly. Holly is clearly attracted to Leo on some level, but cannot help but keep emotional distance from him. Leo takes both a genuine and superficial interest in her photography (he's infatuated with the idea of her taking "self-nudes").

Other characters seem to have mixed feelings about Leo and his life. Ariel is convinced that he is a creepy man with nothing to do with his adulthood besides watch over a private beach and stuff his pants. Holly appears more and more vulnerable as we see her moved to tears when Faith talks about the beauty in being able to finally have a child. This comes in direct opposition to Ariel, who sadly but matter-of-factly states that, her fertility "equipment has dried up." In the fourth scene of act 1, we see M.J. and Hammy interact with Leo. M.J. boasts on behalf of her husband's world-renowned career as an eye-surgeon, claiming that he "popped one of the Kennedy children's eyes back into its socket during a game of touch football". Then, to the astonishment of Leo, they reveal that the two of them have had nine children, as Hammy then boasts on the behalf of M.J.'s wonderful parenting. Leo, then bored with the monotony of lifeguarding, impresses the beach-goers with sleight-of-hand magic tricks. While these tricks fail to spark Holly's interest, the two converse afterwards, as Holly admits to being a chronic weeper. Leo then shares that he has recently broken up with his girlfriend of three years. Leo tries to make a pass at Holly who is somehow engulfed solely in her work during this emotional gesture. The scene ends with Leo running after her while she takes pictures of him, her new favorite subject.

In the last scene of the first act, Miranda cuts her foot on a sharp piece of glass at the beach while Winston is screamed at by his mother for taunting the wounded girl. Leo is the only one who rushes to Miranda's aid and confidently amuses her while still being able to treat the wound. This gallant act of kindness catches the eye of Holly who, for the first time in the entire play, feels secure and comfortable around Leo and is not hesitant to open up emotionally with him. Leo takes this opportunity as she lies next to him to bury her in sand. Incapacitated, Holly gives in to Leo's kisses as the lights go down on Act One.

Act 2

Act Two opens in the aftermath of Holly and Leo sleeping together. Holly wears Leo's lifeguard sweatshirt. Leo wants to take Holly for a run in the early hours of the morning. After Leo leaves, Holly tries to cover up the evidence of their night together by burying the sweatshirt in the sand, as Faith and Ariel start bombarding her with questions about him.

In the next scene, after sharing a personal love story about a twelve fingered organ player, Leo asks Holly to sail around the East Coast with him, and to his shock and enjoyment, she agrees. In the midst of all the laughing and loving that is going on, at the end of the scene, a man named Andre Sor shows up. He is a rich, well-dressed owner of a photo gallery, and Holly's ex-love interest. Andre immediately breaks up Holly and Leo's romantic moment together.

In a strange turn of events, the next scene starts with a beached whale on stage. As Miranda and Winston continue to poke and prod the whale, Leo, clearly aggravated with the recent arrival of Andre, defends the whale as if it is himself, channeling all of his aggression into ordering the kids to step away from the whale.

The fourth scene of Act Two consists of Andre trying to justify his absence from Holly. He slowly tries to win her back, first by comparing her artwork and personality to his father, another artistic mind in his life. He then tries to convince her that his lifestyle of constant travel and being away from her is essential. Holly refuses to hear it from him, but the scene comes to a close with Leo seeing the two of them together. The scene ends in a blackout with Leo in disbelief.

In the final scene, many of the major conflicts are resolved. Ariel and Winston finally have a last moment of love and compassion after many a shouting match between the two throughout the play. Holly and Leo have their final encounter, in which Leo professes his love. Holly says she cannot be with him because she cannot help being completely dysfunctional around him due to how much she adores him. She is so subdued that she cannot stand without falling down, and the two crawl after each other like children in the sand. Holly, before leaving for the last time, gives Leo her number. At first, Leo is consumed with the sadness of Holly leaving him. However, after the Hamilton's come onto the beach to celebrate their anniversary, the audience sees a successful, long-lasting relationship that has seen its ups and downs. The play ends with the two staring off into the horizon, and a content Leo repeating the digits of Holly's phone number to himself.

CHARACTER DESCRIPTIONS

Character Breakdown: 9 (4 Male, 5 Female)

Leo Hart, 28 (late twenties)- Leo is the macho lifeguard of the beach. Although a bit older than the average lifeguard, Leo still carries out his job with pride and confidence. He is a bit of a drifter, but also a multi-dimensional man with unexpected quirks (bizarre stories, magic tricks, etc.). Leo is passionate and rarely afraid to speak his mind. While willing to go to any lengths to impress and win the love of Holly, Leo also has a genuine kindness and goofy, lovable attitude that any audience would want to see triumph in the end.

Holly Dancer, 24 (mid twenties)- While sometimes calm and collected (mainly when dealing with her work as a photographer), Holly is mainly seen as neurotic and a bit unstable. This is held in contrast with her outstanding looks. A habitual crier and candy-bar fanatic, Holly has trouble handling and controlling her emotions. Her tendency to become confused and not know what is best for herself makes her extremely susceptible to being whisked away by Andre, but ready to avoid Leo, the man she truly loves. However shaky her feelings may be, Holly is able to step back from her work and take pride and enjoyment in it, unlike Leo, who is still largely unsure about how his career path will unfold.

Faith Bigelow, 35 (mid-late thirties)- Fairly optimistic and content, Faith is happily married, close with her adopted daughter Miranda, and is five months pregnant with her first biological child. Much of Faith's personality and beliefs are revealed through her beachside chats with Ariel. While Ariel has a rather bleak outlook on most matters, Faith consistently chooses to believe in the hopeful and positive aspects of a situation. Faith's only major obstacle in her life seems to have been her inability to have a child, and considering that she is pregnant during the play, she is joyous to have a baby of her own.

Miranda Bigelow, 7 (7-12)- The adopted child of Faith, Miranda is an easy-going and agreeable child, embodying many aspects of her mother. However, she can also be easily egged on by Winston in certain situations, as the two tend to play, scheme, and argue with each other. Miranda is very different from Winston in the respect that she rarely causes her mother any grief at all.

Ariel Took, 36 (mid-late thirties)- Ariel is for the most part a straight-shooting pessimist, labeling her reproductive organs as "dried-up", and lightly putting her attempted suicide as the time she tried to "off [her] self". Ariel tends to peg down the joy of Faith by putting a negative spin on most things. She is very intolerant of her son Winston's wild behavior, and seems a little bit worn out by his antics even from the beginning of the play, clearly in need of some help raising the energetic child. While Winston may be the most apparent sign of her grief, it is clear that Ariel cares and loves her son more than anyone or anything else in the world. By the last

scene, she tells Faith of all of the fun her and her son have knitting and playing games, and her final exit from the stage finds her playfully racing her son to the car.

Winston Took, 8 (8-12)- Being the son of the dark and easily upset Ariel, Winston tends to throw himself into dangerous and inappropriate situations. His antics include balancing on the side of Leo's lifeguard chair, mockingly imitating Holly and Leo's budding relationship, and trying to examine and touch a whale carcass. For all the trouble that he causes for his mother, Winston truly loves her and towards the end of the play tries to make sure that she is okay. Without a male presence in her life, Winston takes it upon himself to be "the man of the family". Winston seems to be at his happiest when joking with his mother. Winston also shares great joy in embarking on different shenanigans with Miranda. Although the two argue with each other, they are clearly good friends throughout the play.

Dr. Hamilton "Hammy" Adams, 72 (late sixties-mid seventies)- Dr. Hamilton is perhaps the most satisfied character throughout *Coastal Disturbances*, and seems to have had and continues to have an enjoyable life. He is deeply in love with his wife M.J., has a wonderful family with nine children, was a world-class eye surgeon, and loves spending time on the beach collecting rocks and shells by the water. Hammy helps soothe M.J. throughout the play, for she is easily frustrated. Hammy is a sincere and frequent flatterer, complementing Holly on her looks, Leo on his talents, and his wife on all of the greatness he sees in her. He is extremely genuine, as his wife describes him as "a good man" and "the last of the romantics."

M.J. Adams, 68 (late sixties-early seventies)- M.J. is a wise, confident woman who is never quite settled during her trips to the beach. She has a tough time taking in the beauty of the beach, but nonetheless is, for the most part happy. While short-tempered and self-critical, M.J. is described by her husband as a great artist (she paints water-colors on the beach), and an even better mother of nine. While she is quick to pick on her lovable husband, she loves him very deeply, and is always ready to brag about his unmatched work in the field of eye surgery. At the end of *Coastal Disturbances*, she is happier than ever to be with the man who she loves, as the two of them enjoy their anniversary by watching the sun set.

Andre Sor, 49 (mid-late forties)- The conflicting factor that disrupts Holly and Leo's relationship, Andre is nearly an exact antithesis of Leo. While Leo puts on a jokingly poor French accent while persuading Holly to sail with him, Andre later makes his first appearance, complete with European accent and style. Andre is eccentric and self-absorbed, yet somehow is able to draw Holly in once again, forcing her to leave Leo. While at first it is very easy to dislike Andre from an audience perspective, we are soon drawn in by an endearing tale of his father and the passion that he displayed for his art of making knick-knacks. However, we quickly see that this is simply a ploy to win Holly back. While Andre can be seen as a caricature of a pretentious European man, it is important to note that no character in *Coastal Disturbances* can be taken at complete face value.

MONOLOGUES

*ALL AUDITIONERS MUST PERFORM ONE MONOLOGUE FROM THIS PACKET AND ONE MONOLOGUE THAT IS NOT FROM *COASTAL DISTURBANCES*. CHOOSE MONOLOGUES THAT HIGHLIGHT YOUR STRENGTHS AS AN ACTOR. *

Male Monologues:

LEO: One night I was up in my tree as usual, when all of a sudden I found myself marching right up into the organ loft and bam— there I was, face to face with her. She was so flushed and beautiful, I could hardly keep my balance. I reached out to steady myself and set off this blizzard of sheet music. She let's out this piercing scream as if she's just met up with Jack the Ripper, I mean we are talking disaster city here... and then I notice some of her fingers kind of... disappearing into her palm... and she's wriggling around on the bench as if she's trying to hide something. It was awful. I immediately regretted having come, but seeing her so flustered trying to reel everything in, just heightened my desire. I threw myself at her feet. I began telling her that I loved her, that I'd always love I wanted to marry her and be with her forever. But she didn't seem to understand, so I grabbed her... Finally, some rector or deacon showed up and pulled us apart. It was shortly after that that her family moved away. I thought I'd never recover. I mooned around for almost two years. I'll tell you one thing—she could have given one hell of a back rub.

ANDRE: What an imagination you have! No one sees the world like you. *[Pause.]* It's so good to see you again. You can't imagine what I've been through since you left. Lydia, the gallery, Haskell's installation, mounting two thousand five hundred Polaroid's! And they had to be placed in order, just so. If so much as one print was out of sequence, he exploded and threatened to pull out. This went on every day, eight hours a day for almost a week. That's why I'm looking forward so much to doing your show... Holly, Holly, you know what my scheduling problems are like. I have long standing commitments. Stephan's new show, Lillwasser's retrospective. *[Silence.]* Sweetheart, you know how much I love your work. You must be patient. I want to present you in the spring. Timing is so important. And you'll have more work by then. Who knows, maybe even some nudes on this beach that means so much to you. I just want what's best for you, *believe* me!

Female Monologues:

FAITH: No, it's really astonishing. That a newborn girl has that childbearing potential from the beginning. They're sort of like those nesting Russian wooden dolls. You open the first one and there's a smaller one inside . . . and inside that, an even smaller one, until finally there's only one left about the size of a thimble. "Well, this is it!" you say to yourself, idly pulling on the top to see if it will open and . . . BINGO! It's filled with all these little seeds with faces painted on them. When Miranda was tiny, I used to think of her as being one of those dolls . . . and I was one of her unborn seeds. This weird thing happens with your sense of continuity with girl babies . . . You know, the Shakers had these cradles for the aged. I've seen them in museums. They're adult sized for the very old. Now that I'm going to have my very own little girl, finally be part of that biological chain, I keep imagining us fifty years from now—I'll be this wrinkled crone lying in the cradle, and she'll be the mommy—rocking me back and forth and back and forth . . . and back and forth . . .

HOLLY: During the mating season, out came the dancing shoes and there'd be this . . . stampede down the Atlantic coast. The men, or bulls, I guess you'd call them, wearing seaweed tuxedos with mother-of-pearl studs, and the cows draping themselves with garlands of periwinkle and abalone . . . Don't you love it how they always call male sea animals . . . *Bulls?! "Hey, I caught me a great bull walrus today!" . . . "Woah, look at that bull manatee go!" . . . (She starts laughing, breathless from the weight of the sand) Oh God, I can just see it! . . . Wall-to-wall dolphins boogying Miami clear up to Canada. . . . This pulsing silver tide for as far as the eye can see. . . . The surf creeping higher, packing them in . . . lovesick couples sinking down the ground . . . flippers arching, backs yielding, avalanches of seaweed and sand starting to roll. . . . Boy, do I feel weird . . . (Laughing and giddy) I'm so light-handed all of a sudden. I mean, headed. Lights in the head. Get it? Boy, I really do feel strange . . .*

AUDITION INFORMATION

Please print all information legibly and submit to the Stage Manager before your audition.

NAME: _____ GRADE: _____

ADDRESS: _____

PHONE #: _____ CELL#: _____

EMAIL: _____

D.O.B: _____

PARENT(S) NAME: _____

PARENT HOME PHONE #: _____

PARENT CELL PHONE #: _____

PARENT(S) EMAILS: _____

PARENT(S) EMAILS: _____

Please list theatrical experience
(You may attach a resume if you have one)

Are you willing to accept all roles? Y ___ N ___

If not, please list the roles you will NOT accept and why.

Are you willing to cut your hair? Y ___ N ___

Are you willing to dye your hair? Y ___ N ___

Are you comfortable kissing onstage? Y ___ N ___

Are you comfortable engaging in stage combat?

Y ___ N ___

Males:

Would you be comfortable performing without a shirt on (just in swim trunks)? Y_____ N_____

Females:

Would you be comfortable performing in a bathing suit (one-piece bathing suit, NOT a bikini)?

Y_____ N_____

Why do you want to be a part of *Coastal*?

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 _____

Other (Please specify) _____

Conflicts

*Please note that conflicts will weigh heavily in the casting process.
We are looking for actors who are available for all rehearsals that are listed under the draft schedule below.*

Weekly Conflicts:
Please list ALL weekly conflicts below
from 2:30PM to 11:00PM
between September 21st and December 14th

(This includes X-Block commitments)

Monday	Tuesday	Wednesday	Thursday	Friday

Specific One-Time Conflicts:
If you know of a date or dates between September 24 to December 11 during which you will be absent (i.e. vacations, appointments, etc.), please list them below.

Date	Conflict

Draft Schedule for our Production Process:

The following is a rough outline of when auditioners can expect to be called if they are cast in *Coastal Disturbances*. Cast members will mostly be called depending on what scenes they are in for the first 5-6 weeks of the process. The final weeks of the process will focus more on running the show as a whole, so the cast can expect to be called everyday from that point on.. Every cast member must participate in a mandatory crew day on either Saturday November 17 or Saturday November 24: All Cast members are also required to attend our Tech Day on Saturday 12/1/12 from 9am to 6PM.

The Week of Monday October 1 Through November 19:

Monday: 3:30-6:30 (No rehearsal on Columbus Day, October 8)

Tuesday: 3:00-6:00

Wednesday: 3:00-6:00

Thursday: 3:30-6:30

Friday: 2:30-5:30 (There will be cast bonding after rehearsal most Fridays).

Saturday November 17: Crew Day Option 1 (9:00-6:00)

The Week of Monday November 19:

Monday: 3:30-6:30PM

Tuesday: 3:00-6:30PM

Wednesday: 11-1PM (1/2 Day)

Thursday: No rehearsal, Thanksgiving

Friday: No rehearsal, Thanksgiving break

Saturday: Crew Day Option 2 (9:00-6:00) NO Tech Day

The Week of Monday November 26 (Tech Week):

Monday: 3:30-6:30PM

Tuesday: 3:00-6:30PM

Wednesday: 3:00-6:30

Thursday: 3:30-7:00

Friday: 2:30-10:00 (Program Show)

Saturday: 9:00-6:00(Tech Day)

The Week of Monday December 3 (Production Week):

Monday: 3:30-10:00

Tuesday: 3:00-10:00 (Final Dress)

Wednesday: 4:30-10:00 (Opening Show- 7:30-10:00)

Thursday: 4:30-10:00 (Show 7:30-10:00)

Friday: 4:30-10:00 (Show 7:30-10:00)

Saturday: 4:30-10:00 (Final Show 7:30-10:00)

The Week of Monday December 10 (Strike):

Monday: 3:30-8:00

Tuesday: 3:00-8:00

(Strike will end earlier if it is completed quickly and efficiently)

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.

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 (11-12 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. On- and off-stage participants equally share the wonderful spirit of camaraderie and collaboration that develops during shows. 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 In 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 crew members. 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 Monday through Friday from 3:00 p.m. to 6:30 p.m. Some weekend rehearsals may be requested in advance.

If you have three unexcused absences from rehearsal may be cut from the production.

Please Note:

In order to be excused you must have a legitimate note as to why. A valid excuse could be an illness, 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 make any 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 on stage or offstage, all roles in this production are equally important.

11. **All actors will complete 8 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 crew members and musicians are required to take part in a full stage strike directed by the technical director, Michael Barrington-Haber, on the Monday and Tuesday (if necessary), 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 is 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 signature _____ **Date** _____

Parent Signature _____ **Date** _____