

BOOK OF DAYS

by Lanford Wilson
Directed by Mr. Dan Fabrizio

AUDITION PACKET

*Attached to the back of this packet is an audition card.
Please fill it out, detach it, and bring it with you to your audition.*

AUDITION DATES: November 4 & 5, 2013

CALLBACK DATE: November 8, 2013

PERFORMANCES:

February 6, 7, & 8, 2012

Questions?

*E-mail Mr. Fabrizio (daniel_fabrizio@newton.k12.ma.us) or
Mr. Brown (adam_brown@newton.k12.ma.us)*

Character Breakdown

12 characters – (7 men, 5 women)

Ruth Hoch – (Female, 34) A lifelong resident of Dublin, she's the bookkeeper at the cheese plant and a community theatre enthusiast. Her innocent simplicity evolves into a passionate fervor as she grapples with the role of St. Joan along with the realities behind her boss's mysterious death.

Len Hoch – (Male, 30's) Ruth's loyal and supportive husband. Manager at the plant who appreciates the craft of cheese-making and who has a strong connection with his mother.

Boyd Middleton – (Male, 35-45) A once-famous director of stage and cinema at a turning point in his career. During his stay in Dublin, some poor decisions from his past threaten to run him out of town.

Ginger Reed – (Female, 30's) A feisty, sometimes foul-mouthed resident of Dublin whose wardrobe and temperament have attracted the attention of many a man. Assistant to Boyd on his production of *Saint Joan*.

Martha Hoch – (Female, 60's) Dean of a nearby Christian college, Len's mother. A free spirit since the days of Woodstock, her language is intelligent, uncensored, and matter-of-fact. Wise, yet has not completely outgrown her rebellious stage.

Walt Bates – (Male, 60's) A proud, sensible, traditional citizen of Dublin. Enjoys fishing and hunting. Since his son James disappointed by choosing politics over the cheese plant, he's lost interest in running his company.

Sharon Bates – (Female, 52) Walt's wife. A doting mother with no tolerance for harsh language. A god-fearing woman concerned with appearances, she goes to church every Sunday to worship and to be seen by the rest of the community.

James Bates – (Male, 34) A former high school basketball star with a quick temper and wandering hands. After passing the bar exam on his seventh attempt, James intends to escape the stifling small-town existence and his father's cheese factory.

LouAnn Bates – (Female, 30) James's loyal wife, though her tolerance for her husband's extramarital activities is slowly reaching a breaking point.

Earl Hill – (Male, late 30's) An employee of the cheese factory and friend of the Bates family. Has aspirations to rise to the top, though lacks many of the qualities to get there on merit alone. Lives with his mother.

Reverend Bobby Groves – (Male, 34) The well-spoken figurehead of Dublin’s fundamentalist Christian church and an influential leader of the community. Friend and former classmate of James. Although well-versed in matters both secular and spiritual, he can seem quite narrow-minded at times.

Sheriff Conroy Atkins – (Male, 30’s) A young sheriff with a wife and newborn daughter. Does things by the book. Hindered at times by his small-town perspective.

Play Synopsis

Act 1

Lights up. The Chorus introduces the audience to Dublin, Missouri, an unremarkable Midwestern town that is “clean,” “quiet,” and “wide awake.” A woman separates herself from the group. She opens a book and begins the story.

The woman, Ruth, is reading the introduction to George Bernard Shaw’s *Saint Joan* when her husband Len enters. He assuages her fear that she’ll be unable to perform the role of Joan, and we flash back two weeks to her audition. Boyd is distressed as Ruth tries to perform a few bars of a song, and begs her to perform any piece of text she can muster up. After delivering a simple yet beautiful rendition of Juliet’s balcony speech, the director knows he’s found his protagonist.

A brief, bright visit from Martha flows into a dinner at home with Boyd and his assistant/girlfriend Ginger. With the ladies off admiring the garden, Boyd and Len “talk shop” as Len waxes poetic about the cheese-making process. He reveals that he’s convinced his reluctant boss Walt to divert some of the company’s funds to a side project: the development of years-aged provolone and other cheeses. Boyd outlines for Len his path to Dublin – two Tony nominations, an edgy independent film, and a box-office flop led him to the small town’s community theatre.

A shift. Walt recounts for the audience the day his son James won the championship for the high school’s basketball team. It is clearly one of the proudest moments of his life. Another shift. Back in the present, James intercepts Ruth as she exits the theater. He reveals he’s passed the bar exam on the seventh try, and he proves persistent in other aspects of his life as he hits on Ruth, despite her constant and cold rebukes of his advances. She stands up to him, reminding him of his marriage, and leaves. Len enters with Boyd and introduces him to James. James expresses how he’s looking forward to leaving this town now that he’s officially a lawyer. In the Hoch’s home, Len and Ruth share their concerns; he complains that Earl, a worker at the plant, is complaining about the cost of Len’s pet project, while she is perplexed by the complex simplicity of Joan.

Meanwhile, on the front steps of the Bates’ home, Walt and Earn clean their shotguns. James and wife LouAnn join them, and listen to Sharon as she expresses her concern for husband Walt’s health and James’s general lifestyle. A shift. Outside of the church, Reverend Bobby Groves greets his congregation as they exit Sunday’s services. Sharon fawns over the handsome reverend. Groves shares that he thinks James will make a great politician, but his viability as a candidate seems questionable to Ruth. When questioned what she is doing at this church, the Episcopalian says she’s doing character research. The Reverend expresses his disdain for *Saint Joan* and its protagonist.

Flashes. James propositions Ginger on her front porch; she flatly refuses. James complains to his father about the waste of money Len’s project is, while Walt expresses his disappointment in his son.

The Chorus announces the scene of Walt’s death, detailing Dublin’s location in the hazardous Tornado Alley. At the Hoch’s home, Len and Ruth are up early because of the storm, which has just died down. Sheriff Atkins appears at the door with bad news, reporting that Walt has been killed. He

and Earl had gone duck hunting but got caught in the storm; when the winds knocked a tree into Walt's path, his gun went off, taking his life. When the news is revealed to Sharon, it is too much to bare. Earl relates the story of that fateful morning to the audience, how the two of them got caught in the path of the tornado, how he and Walt were separated, and how he discovered his boss's body by the fallen oak.

At the funeral, Martha consoles Sharon, who is fears that she'll be unable to live without her husband. Martha encourages her to move on, but she is unsure. Later, LouAnn confronts James about his suspicious activity, how some nights he never comes home. His response: silence.

At the theater, Ruth is struggling to engage in rehearsals, explaining to Boyd that her mind is too focused on the recent passing of Walt. The director urges her to surge forward, since opening night is quickly approaching. After, Len meets Ruth at the stage door. She's upset about how Joan was betrayed by the Church, sentenced to death by an institution that purportedly followed the same God that had inspired her to fight for the French. Ruth begins to realize that nothing has changed in the past 600 years, and decides to walk home, alone.

Next day, LouAnn storms into James's office at the plant, interrupting a conversation between him and Earl. She has found out about James's affair; when she visited her husband's mistress, she learned that she was pregnant, and accuses James of being the father. LouAnn threatens him with divorce and storms out.

The following day, a "Day of Discovery." Sheriff Atkins tries to return Walt's shotgun to Sharon, thinking that James would want to have it. She recoils at the sight of it, but Ruth admires the firearm since she had done some shooting as a girl. As she examines it, she makes a startling discovery – there is no smell of gunpowder, which means this gun had never been fired. Blackout.

Act 2

Lights up. As the Chorus sings a church hymn, Reverend Groves baptizes Earl. Sharon tells Martha how the reverend has been such a beacon of hope for her in these hard times, but her friend is skeptical, suspecting that Groves is just after donations from a wealthy woman.

A flash. Groves tries to reason with LouAnn as she insists that her husband has cheated on her; the reverend refuses to believe that a good man like James would ever do such a thing, going so far as to remind her that revealing his transgressions would result in charges of slander. He encourages her to pray and ask for the Lord's guidance.

A replay of the "Day of Discovery" from the end of Act 1, with more dialogue. Len is concerned about Ruth handling the rifle. Sheriff Atkins maintains that he hasn't cleaned the gun. He approaches Earl and explains the situation, but the man maintains his innocence, convinced that his gun must have been switched out with Walt's at some point during the ordeal. The issue is left unresolved, for now, though Ruth seems convinced of Earl's guilt.

After a basketball game at the local gym, Groves proves to be a well-read, thoughtful man as he criticizes Shaw's portrayal of the martyrdom of St. Joan. He intelligently lists the reasons the play is simply "socialist, anti-Church" propaganda, while Boyd maintains that it's just "a play, it's fiction . . . It's a damn good show." Groves dismisses Boyd's argument, changing the subject to the director's background. He questions why such a successful man would choose to direct a play in such a small, ordinary town. The reverend reveals that he's done some investigating and discovered that Boyd was convicted of tax fraud; the director shrugs it off, calling it "stupid back taxes and fines." Groves counters with another startling revelation: he knows that Boyd was charged with statutory rape and sodomy, and although the charges were dropped, doesn't seem to think that makes a difference. Boyd explains the unfortunate encounter with an (unbeknownst to him) under-aged prostitute, but in admitting his wrongs loses any power he had left in the situation. Groves confidently strides away, leaving his defeated opponent to stew.

Martha, despite her rebellious younger years, warns Ruth of the dangers of standing up to authority, since they operate under different rules. Ruth, meanwhile, is nervous for opening night, forbidding her husband to see the show; he agrees to keep his distance and compliments her new, much shorter hairdo.

James and Earl confront Len after examining the company's books, claiming that the whole project is a waste of money. Len tries to help them see the value in their very own artisanal product, but James is unable to see through the manager's romanticism and realize that the venture would actually turn a handsome profit. He would rather simplify operations at the plant as much as possible and pursue a different life, but Len reminds him that it's Sharon's call, not her son's, when it comes to these matters.

Flash. Reverend Groves and James pray for God's wisdom, as it is clear the man has strayed from the path. He never specifies how.

On the day of the first performance, Ruth comes home to Len and seems overwhelmed; yes, she admits, the audience loved the performance, but she is unable to get over how the judges who condemned Joan at her trial were so "fixed." She's begun to take it personally, insisting that it was *her* up there fighting the crooked judges, not Joan. Len tries to calm her, congratulating his wife on her performance, revealing that he snuck in and watched from the back. This changes nothing; she laments that she "could never really be Joan" because she'd rather burn at the stake herself than know she'd "been responsible for even one person's death."

A flashback, earlier that day. Ruth has gone to inspect the site of the fatal incident and finds Earl there, clearing fallen trees with a chainsaw, even the tree that allegedly caused Walt's death. She explains to Earl how strangely it strikes her that their boss, a strictly law-abiding citizen, would choose to go duck hunting in June, when really the season doesn't open until October. Earl pauses, then asks her "Have you given your soul to Christ, Ruth?"

A Day of Departure. Sheriff Atkins approaches Boyd, who has gotten wind of the director's past felony charges. Atkins has enquired for further information from Los Angeles police. Boyd maintains his innocence, adding that he'll be long gone far before any word about the dropped charges get back to Dublin.

Reverend Groves quietly confronts LouAnn with a silent James by his side. He explains that James knows what he's done is wrong, but at the same time, knows that he loves this other woman, and must marry her and be a father to their child. He will ask for an annulment of he and LouAnn's marriage as soon as possible, and the Reverend assures her that this is the best course of action. Her response: "I'm going to talk to my lawyer."

As Ruth and Ginger discuss James's deceitful ways and Boyd's empty farewell promises, the actress has a revelation that leads them to Sharon's home. She asks the widow to borrow a thermos, but she insists she hasn't owned one in years. It becomes apparent that Earl was lying when he said that Walt had prepared them both coffee that morning. Ruth pries out of Sharon that she never actually saw Walt go to bed the night before, and when she woke up the next morning, his bed was still neatly made.

When Ruth brings the evidence to the Sheriff's attention, he is skeptical at best. She speculates about Earl's motive, claiming that he would think that James would fire Len and give Earl the manager's position if Walt was out of the picture. Atkins dismisses her theory, claiming she's just worried about her husband's job; he reveals to the audience he's hesitant to get involved in "office politics."

James and Sharon try to process life without Walt; he is unsure of his ability to fill his father's shoes, but his mother is sure her son has a bright future. She reminds him of his childhood days: "If you wanted something, you always found a way to get it." When James reveals that he and his mistress are expecting a baby girl, Sharon is ecstatic, exclaiming that she's always wanted a granddaughter. She encourages him to marry her as soon as possible, so that her granddaughter "can hold her head up" when she comes to visit Dublin.

Martha and Ginger discuss the divorce with LouAnn, encouraging her to take James for every penny he has, though she hesitates, not wanting to hurt her mother-in-law.

At the plant, James discovers that Len went behind his back and sold his first batch of provolone to a distributor. He is proud of the transaction, and shares some new numbers, explaining that expanding his initiative a bit would bring exponentially higher profits. His anger and Earl's unease are off-putting to the Hochs, who consider for a moment leaving the project behind to escape the acidic situation they've gotten into in Dublin, even if it means many years' work gone to waste.

Cut a tense moment. Ruth has just revealed to James what she believes Earl did to his father. He dismisses her ideas as "crazy;" Earl would never be capable of putting such a scheme together, James insists. Ruth is denied credibility again when she reveals the plot to the reverend, who is unwilling to believe a god-fearing man would ever do such a thing. Later, she burst into the church, announcing she has something important to say. As she begins to tell her story, LouAnn falls to the ground, convulsing and speaking in tongues. The Sheriff "translates" the message from "The Spirit," which is clearly directed at Ruth: "Allow this devil not in My house again."

Resolutions: Boyd calls Ginger from Chicago; someone who saw *Saint Joan* wants him to direct in Chicago, and he wants Ginger as his assistant. Len and Ruth's fears are made worse when Martha receives a threatening phone call; if Ruth persists with her story, Martha's relationship with a grad student will be made public. Faced with such a hostile atmosphere, the Hochs decide to leave Dublin, even if it means abandoning Len's provolone project. When they share this news with Sharon and James, it's revealed that the plant has been sold to Kraft, and Earl has gone missing. When Ruth hears this, she immediately knows what his fate was. She blames herself for not having seen it sooner, proclaiming, "Dear God, forgive me." As the townspeople search for Earl, Ruth has some carefully chosen last words for Reverend Groves, who continues to defend James's innocence: "Your counsel is of the devil."

A flashback. Earl is drunk, in the woods, with James. They are seemingly scheming the next steps of their plan, but it quickly becomes clear that James has coerced Earl into writing a suicide note. He condemns his sloppiness and stupidity in the handling of his father's murder, informing his friend that he'd only be a liability if he were to stick around. Earl falls to the ground, poisoned.

The Chorus ushers us into the final moments, an epilogue of sorts. The months pass; James wins the election on the same day his baby is born; Earl's body is discovered in the woods; the Hochs move to Bowling Green; and a year later, the show comes to a close. The townspeople bid the audience good night.

The Audition Process

Who can audition?

Any student at Newton North is eligible to audition for *Book of Days*; those who are involved in *Bad Seed* will be considered just like any other actor with previous conflicts.

Thoroughly Modern Millie and *Book of Days* do conflict with one another, but students may audition for both. Auditioning for one or both shows does not guarantee a role but gives you a greater chance if you audition for both. If you plan on auditioning for both shows, please indicate on your audition card 1) that you will also be auditioning for *Millie* and 2) any specific roles you would/would not like to be considered for in *Book of Days*.

Casting for *Book of Days* will be completed after *Millie* callbacks; both lists will be posted at the same time. When casting, Mr. Fabrizio, Mr. Jensen, and Mr. Brown will take into consideration the audition and what will work best for each production.

What to prepare

All those interested in auditioning will be asked to memorize and perform one 1.5 – 2 minute monologue at their audition. This monologue should be **contemporary and dramatic**. Remember that *dramatic* doesn't need to mean *depressing* or *angry*; it simply means *not comedic* (i.e. the primary intent of your monologue shouldn't be to make your audience laugh).

When you've finished, you may be given some feedback and asked to perform your monologue again. You may also be asked to do a brief improvisation exercise.

When preparing for your audition, keep in mind that Mr. Fabrizio is looking for actors who connect well with their text, who have a formidable physical and vocal presence, and who make strong choices in their performance.

Callbacks

Callbacks will occur the Friday after auditions (11/8), immediately after school. Actors will be reading sides from *Book of Days*. It is suggested that the actors preview the sides beforehand; they will be made available the week of auditions (both as hard copies and on *Theatreink.net*). Reading *Book of Days* is also advisable, as being familiar with the plot and characters will be useful during this process. Scripts are available at the callboard.

The Rehearsal Process

Rehearsals will occur every weekday after all school obligations have finished (this includes X Block). All rehearsals will last two and a half hours and will include any combination of warm-ups, table work, character work, scene blocking, and feedback.

Tech Day will be Saturday, February 1, 2014. All involved with *Book of Days* will be expected to be in attendance from 9 AM to 6 PM. During Production Week (February 3 - February 8) actors will be held later than normal in order to accommodate dress rehearsals. Dinner will be provided on Monday, Tuesday, and Wednesday, but not on show nights.

Audition Card

Please detach and bring this with you on the day of your audition.

Actor Information

Name _____ DOB: _____

Address _____

Grade: _____ HR: _____ Cell #: _____

Preferred E-mail Address: _____

Parent/Guardian Info:

Name _____

Phone # _____ E-mail _____

Please briefly list any past theater experience you have had (or attach a résumé):

What special skills or talents do you have?

Describe your singing voice.

What do you think is your biggest strength as an actor? Biggest weakness?

Please circle your answer:

- Would you cut/color your hair for this performance? Yes No
- Are you comfortable using harsh language (swearing, etc.) onstage? Yes No
- Is there a role you'd prefer to play? Yes No
 - If yes, which? _____
- Is there a role that you would not accept? Yes No
 - If yes, which? _____
- Are you also auditioning for *Thoroughly Modern Millie*? Yes No
- Which of the following are you also involved in?
 - Freshman Cabaret* *Cabaret Troupe* *Spontaneous Generation*

Conflicts:

Please list any weekly conflicts that you have between the hours of 2:30 PM and 6:30 PM from November 18 - January 31. (X-block excluded)

Monday	Tuesday	Wednesday	Thursday	Friday

Please list any one-time conflicts you may have between Nov. 18 and Jan. 31 (*no need to include December break*). Note that **no** conflicts will be allowed during production week (February 3 - 8).

<i>Conflict</i>	<i>Date</i>

**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, 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 and technical stage crewmembers 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 and technical stage crewmembers must be in good academic standing to participate in and remain in this production. All actors and technical stage crewmembers 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 and technical stage crewmembers 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 and technical stage crewmembers must be present at all scheduled rehearsals. Rehearsals will be afternoons as soon as all academic obligations have ended (this includes X Block) They will last for 3 hours from September 19th to October 28th. Tech week rehearsals may last longer.

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 and technical stage crewmembers 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 and technical stage crewmembers 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 and technical stage crewmembers will use the rehearsal process productively. Actors who are waiting to work on stage should be memorizing lines, reviewing blocking, 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 and technical stage crewmembers 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 and technical stage crew 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 and technical stage crewmembers 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 or crew member 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 and technical stage crewmembers 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 Mr. Fabrizio 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, and production staff work together, create together, and have fun together!

Actor/crew name _____

Actor/crew signature _____ Date _____

Parent Signature _____ Date _____