

Theatrix Productions

# **“IT’S A WONDERFUL LIFE: The Musical” (2024)**

## **PARENT & PERFORMER INFORMATION PACKET**

*Information, Auditions, Contract, Procedures, Requirements, Rules, Guidelines, Regulations, Expectations, Obligations...and other stuff you and your performer need to know.*

Your performer is auditioning for the production of **“IT’S A WONDERFUL LIFE: The Musical” (2024)** and is beginning a wonderful journey. Veterans of Theatrix Productions know that we work hard and play hard, and we do it all, together as a TEAM.

The reason for this particular document is to make sure everyone is on the same page and fully aware of the process we have in place and what to expect from us and what we expect from you. First, a few clarifications:

### **The Musical Theatre Production:**

A musical theatre production is produced from a script and a score. These productions feature actors, costumes, props and sets. The actors audition, get cast in a role, rehearse and then conduct a public performance.

Musical theatre productions require a host of “behind-the-scene” staff including: producers, directors, musical directors, technical directors, choreographers, costume designers, costumers, stage managers, house managers, set designers, set foremen, lighting designers, sound technicians, stage hands, box office managers, box office workers, ushers and concessions workers.

### **The Audition:**

The audition is a sample performance of the actor. The directors use the audition process to determine the level & range of talent, expertise and suitability for casting roles in a particular show.

### **The Rehearsal:**

The rehearsal process is a preparatory event in musical theatre that is performed before the official public performance, as a form of practice, and to ensure that all details of the performance are adequately prepared and coordinated for professional presentation.

### **The Performance:**

The performance is the activity that exercises and displays the skills and talents of the performer within a troupe of other performers, which is typically performed for and opened to the public. The performance is the culminating event as a direct result of the production’s audition and rehearsal process.

### **Volunteerism:**

As we grow, we welcome newcomers into the fold of our musical theatre family. We encourage everyone to share his or her talents, skills and efforts. Not only is this an excellent opportunity and experience for the participants and volunteers; it also builds and strengthens relationships. Further, we depend on a strong volunteer base to make it all happen.

**“IT’S A WONDERFUL LIFE: The Musical” (2024)** is a complex and involved show to produce. We have already started designing the set for the show. We need your help to make **“IT’S A WONDERFUL LIFE: The Musical” (2024)** the most wonderful musical theatre experience your performer has ever known.

**Just to be perfectly clear: We are committed to excellence.** We cannot do it on our own, we need your talents, skills and gifting to make it the best it can be. **We welcome your participation.**









# Audition Guidelines

## The Objective of the Audition:

An audition is a sample performance by an actor, singer, musician, dancer and/or other performing artist. It is used in the casting process to determine the level & range of talent, expertise and suitability for casting roles in a particular show.

A typical audition for a Musical Theatre production requires the performer to be prepared with a previously memorized song and monologue.

Likewise, the auditionee should select a monologue that reflects a similar genre and provide the auditionee an opportunity to demonstrate their ability to communicate the character of the scene in the monologue.

Overall, the SONG and MONOLOGUE should reflect your Best Performance at your Best Level of artistic development.

Some auditions involve cold reading, or performing a script that the actor is not familiar with. Likewise, musicians may be asked to sight-read music at various levels of difficulty. This is similar to many dance auditions, in which the focus is on learning new choreography, rather than showcasing prepared work.

Theatrix Productions and STPCSTheatre Troupe auditions typically require that the auditionee sing, read and dance at some point in the audition process. So be prepared to dance by bringing appropriate dance shoes.

## The Song:

Come prepared to sing one song, 1 minute long. The song should be in a key that best demonstrates their vocal range and voice quality.

The actor will sing their song:

1. Using sheet music & an accompanist (*accompanist will be provided but sheet*)
2. Using mp3 on your device (Phone or iPad)
3. **NO "A CAPPELLA"** (*Singing without accompaniment.*)

## **The Read:**

Come prepared with a memorized monologue, 1 minute long. Be sure to select a monologue that gives you an opportunity to show us the level of your acting skills.

For “Call-Backs” cold/warm readings from "sides", (*which are pages pre-selected from the script*), will be conducted for principal or featured parts **during camp rehearsals**. If there is a specific part you are auditioning for, be sure to list it on your audition sheet at the audition.

## **The Dance:**

For some auditions, the choreographer will teach a short dance routine that will help the Creative Team determine the level of the dancing skill, talent and aptitude of the auditionee in conjunction with the needs of the show. Dress appropriately for dance & movement for ALL rehearsals. **Dance auditions will take place during camp rehearsals.**

## **The Secret:**

The secret to an awesome audition is to: **BE PREPARED**

**Success is the point where PREPARATION meets OPPORTUNITY.**

*Auditions are your opportunity. The unprepared are typically unaware that an opportunity even exists and couldn't seize the opportunity if they did.*

*Education, training and experience to exercise your talents, hone your skills and perfect your craft will prepare you for success when opportunity knocks.*



# Multiple Casting

## *Double Casting, Understudy & Swing*

### **DOUBLE CASTING:**

A performer that has been double cast learns, rehearses, performs and shares two roles, *one major and ensemble role(s)*, with a counterpart. Typically, this arrangement is executed by the having the performer alternate performances with a leading role and an ensemble role. Many local and community theatres utilize this option and this is the option that Theatrix Productions adopts most of the time.

#### Advantages:

- Gives more performers an opportunity to play principle roles.
- Creates a collaborative spirit in the cast.
- Promotes a “Creative Competition” that heightens the levels of performances.
- Provides an “Insurance Policy” on key roles in the event that the designated performer is unable to carry out the role. Reasons could include illness, failure to learn the role, behavioral and attitude issues.

#### Disadvantages:

- Requires more concentrated rehearsal time
- Increases costume demands

### **UNDERSTUDY:**

An ensemble performer that understudies will learn and rehearse the lines, lyrics, blocking, and choreography of a principle role. In the event that the designated performer of that principle role is unable to appear on stage because of illness or accident, the understudy takes over the part.

#### Advantages:

- Provides an “Insurance Policy” on key roles in the event that the designated performer is unable to carry out the role.

#### Disadvantages:

- The understudy is not guaranteed the opportunity to play the role that they rehearsed for unless the designated performer falls ill or has an “accident”.

### **SWING:**

The term swing is often used to refer to a member of the theatre company who understudies several ensemble, chorus and/or dancing roles.

#### Advantages:

- Provides entry-level access to roles of an established, long-run production.
- Maintains a fresh cast with new faces and talents.

#### Disadvantages:

- Difficult to solidify the cast and have show continuity.
- Does not work with short-run productions.

PERFORMER & PARENT:

Please complete this form, making sure to check every box. Both Actor & Parent must sign this document. A copy of this contract will be returned to you for your records.

**Auditionee Name:** \_\_\_\_\_

Email: \_\_\_\_\_ Cell Phone: \_\_\_\_\_

CHECK  
BOXES **Statement of Commitment, Excellence and Commitment to Excellence** \_\_\_\_\_

- I voluntarily submit this "Performer Contract" as a bid to be cast in the production of **"IT'S A WONDERFUL LIFE: The Musical" (2024)**
- I submit and commit to the goals, values, standards and guidelines set forth by Theatrix Productions, its producers, directors, staff and crew.
- I have read and I understood the **"Parent & Performer Information Packet "IT'S A WONDERFUL LIFE: The Musical" (2024)** document.
- I will enthusiastically accept and embrace any and all roles that I am given by the directors.
- I will maintain a positive, encouraging and professional attitude and work ethic during the entire process of auditions, rehearsals and performances.
- I will adopt a "Mutual Respect and Common Courtesy" philosophy by exercising the "Golden Rule" which is a fundamental moral principle meaning "treat others as you would like to be treated."
- I will not; cut, tint, color and/or alter my hair; tattoo, pierce and/or alter my body, until after closing performance.
- I will allow Theatrix Productions to cut, tint, color, alter my hair at the directors' discretion, or I will provide an appropriate wig.
- I hereby authorize and consent that Theatrix Productions shall have the absolute right to copyright, publish, use, sell or assign any and all photographs, portraits or pictures, videotapes and/or sound recordings, or any part thereof, that have been taken of the student and/or cast member, or in which the student and/or cast member may be included in whole or in part.
- I understand the theatrical chain of command and will respect it.
- I will study, learn, and memorize ALL lines, lyrics, choreography, blocking and staging assigned to me.
- I will attend rehearsals and performances on time as scheduled on the Theatrix Calendar prior to casting.
- CONFLICT MANAGEMENT:** I will endeavor to resolve all conflicts with fellow cast mates, crew and/or staff within 72 hours. I understand that it is a positive & healthy life principle to speak truth in love and address any offense in a timely manner. (Matthew 18:15)

Signature of Performer: \_\_\_\_\_ Date: \_\_\_\_\_

Signature of Parent/Guardian: \_\_\_\_\_ Date: \_\_\_\_\_