

STPCSTheatre Troupe
"KIDS ON BROADWAY" 2019
PARENT & PERFORMER INFORMATION PACKET

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

Your child is auditioning for the production of **"KIDS ON BROADWAY"** and is beginning a wonderful journey. Veterans of STPCSTheatre Troupe 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 written book, script and or 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, costume queens, 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.

"KIDS ON BROADWAY" is a complex and involved show to produce. We have already started on the set, costumes and props. We need your help to make **"KIDS ON BROADWAY"** 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 expect your participation.**

Parents:

Expectations for the Parents

- **Sell at least \$150 in ads and/or Shout-Outs for the "KIDS ON BROADWAY" Playbill** to local merchants and businesses. Submit ad information, artwork and payment no later than **Monday, June 24, 2019**. See attached Playbill Advertising documents for details.
- **Sell and/or buy an average of 4 tickets per performance**, (or 16 total), to family, friends, associates and/or acquaintances.
- Prompt rehearsal attendance, drop-off and pick-up. **This is not a DAYCARE.**
- Active parent participation in one or more of the volunteer activities, including set construction & painting, props, costumes, make-up, technical, food service and box office.
- **Login a minimum of 12 Volunteer hours in set construction, painting and/or costuming.** We EXPECT you to help us to make this a wonderful production.
- **Properly label and/or ID any of your child's personal belongings.** If your child's unlabeled belongings go unclaimed, they will be donated to charity.
- **Conflict Management: Resolve ALL conflicts with your fellow parents, crew and/or staff immediately.** If you have not attempted to resolve the issue within 24 hours, drop it. Note: There is no valid excuse for not attempting to resolve an issue. If it is not important enough to resolve quickly, it is not worthy of the burden of resentment it festers.
- From the time of the audition until the closing performance your child must not alter their hair in any way, cut or change the color of their hair, pierce and/or tattoo any part of their body.

Parents:

Rules for the Parents

- Parents are not permitted in the rehearsal studio and/or theatre during rehearsal.
- We cannot accommodate private previewing of the rehearsals by parents, relatives or friends.
- Parents are not permitted in the theatre prior to "House Opening". Cast, Crew and Staff ONLY.
- Parents are not permitted onstage or backstage. Cast, Crew and Staff ONLY.
- Parents are not permitted in the dressing rooms, make-up studios and/or green rooms.
- Absolutely NO videography, photography and/or recording permitted during the rehearsals or performances.
- No food or drinks are permitted inside the studios and/or theater.
- Observe and practice Theatre Etiquette.

Cast Member:

Expectations for the Cast Member

- **Cast members must be registered in "KIDS ON BROADWAY" 2019.**
- Study, Learn and Memorize ALL songs, lyrics, dances, choreography, blocking, staging and lines pertaining to their role and/or character.
- **Always maintain a positive attitude and adopt a "Mutual Respect and Common Courtesy" philosophy.** We expect you to observe the "Golden Rule" which is a fundamental moral principle, which simply means, "Treat others as you would like to be treated." It is arguably the most essential basis for the modern concept of human rights.
- **Conflict Management: Resolve ALL conflicts with your fellow cast members, crew and/or staff immediately.** If you have not attempted to resolve the issue within 24 hours, drop it. Note: There is no valid excuse for not attempting to resolve an issue. If it is not important enough to resolve quickly, it is not worthy of the burden of resentment it festers. If you need help with conflict management, simply contact us. We know about conflict management.

Cast Member:

Rules for the Cast Member

- **Bottled Water, (Plastic or metal bottle with screw cap), is the ONLY beverage allowed in studio and theatre.** Pure 100% Water-Water. The ingredients listed on the label should have only one ingredient...you've guessed it..."Water".

ALL Doctors agree that 100% PURE WATER is a good thing. In summary: No Energy Water, No Vitamin Water, No Colored Water, No Sugar Water, No Waste Water, No Flavored Water, No Carbonated Water, No Heavy Water, No Fortified Water, No Tea Water, No Water Buffalo, No Soda Water, No Juice Water, No Coffee Water, No Vegetable Water, and No Pool Water. Just Water. The cast members' name must be clearly and legibly written on the bottle.
- **Absolutely NO GUM or CANDY in the studio or theatre.**
- **No food in the studio or theatre. (Unless designated by Producers)**
- **No Divas. (Refer to "The Golden Rule" for guidance)**
- **"Three Strikes" and you're out** of the scene for talking and/or disrupting class during rehearsal time. (This may jeopardize your role)
- **No flip-flops, toeless or backless footwear on stage or rehearsal studio.** (Unless designated by the Director)
- **Respect the authority of ALL producers, directors, staff and crewmembers.**
- **Safety is our number one priority.** Any cast member that violates any safety protocol set forth or engages in unsafe behavior will be dealt with appropriately and could be let go.



“KIDS ON BROADWAY”

Playbill Advertising Pricing Schedule

Cost	Description	Size
\$600	Full-Color, Full Page, Back Cover	4.9" w x 7.9" h
\$500	Full-Color, Full Page, Inside Front Cover	4.9" w x 7.9" h
\$450	Full-Color, Full Page, Inside Back Cover	4.9" w x 7.9" h
\$300	B&W, Full Page, Inside Pages	4.9" w x 7.9" h
\$200	Half Page	4.9" w x 3.94" h
\$115	Quarter-Page Ad	2.45" w x 3.94" h
\$60	Eighth-Page Ad	2.45" w x 1.97" h

DESIGN INFORMATION:

- All ads will be in black & white, with the exception of the Outside and Inside Cover Ads.
- All ads will be enclosed in a box with a 1 pt black line.
- If you desire help in designing your ad, please contact our Graphic Artist:
Debbie Garrick 757.535.7026 or garrickgirl@gmail.com before the deadline.

SUBMISSION INFORMATION:

- Submission Deadline: **Monday, June 24, 2019**
- Please submit any and all artwork, wording, graphics, instructions and ad fees before the deadline.
- Submit by mail: Saint Patrick Catholic School
1000 Bolling Avenue
Norfolk, VA 23508
- Or submit by email: lvarverud@gmail.com
- Submit artwork in one of the following formats:
 1. Digital file - pdf / jpg / tif / eps files are acceptable. *(Please no Publisher or Corel files)*
 2. Hard Copy - camera ready and/or original art. *(Please no Prints from inkjet and laser printers.)*

IF YOU HAVE QUESTIONS OR NEED MORE INFORMATION:

Playbill Graphic Artist:

Debbie Garrick.....757.535.7026.....garrickgirl@gmail.com

Playbill Manager:

Luciana Varverud.....757.574.6328.....lvarverud@gmail.com

SHOUT-OUT *Order Form*

Playbill Shout-Outs are a great way to encourage a young actor. A simple message of congratulations means a great deal to performers of any age.

CONTACT INFORMATION: (PLEASE PRINT CLEARLY!!!)

Your Name _____

Phone _____ Email _____

Show Name: **“KOB” 2019** Submission Deadline: **Monday, June 24, 2019**

COST: \$20 per Shout-Out

I would like to purchase Shout-Outs _____ (*# of Shout-Outs*) x \$20.00= \$ _____

PAYMENT INFORMATION (*due with order*)

- Cash (*Please do not mail cash.*)
- Check (*make check payable to STPCS*)

DESIGN INFORMATION:

(*Sample Shout Out*)

- Please use the standard design for my Shouts.
- I will design my own Shout Outs.

Max Caplan
 We're very proud of you!
Love, Mom and Dad

Size: 2.45" x 0.99"

SHOUT OUT NUMBER	ACTOR'S NAME	TEXT
#1		
#2		
#3		

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 be prepared with a previously memorized song and monologue.

The auditionee should select an appropriate song that best shows off the range and quality of the voice. You should try to select a song that reflects a similar genre and/or style as the show being considered. It is a point of argument as to whether or not to select a song from the show being considered. It depends. Should you telegraph your desired role and reveal your goal? Will that throw off the auditioners and affect their decision? At the very least it will provide the auditioners an opportunity to determine the suitability of you and the role you seek early in the process.

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.

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 music must be provided by auditionee*)
2. Using accompaniment CD or iPod. (*CD player or iPod dock will be provided*)
3. **NO "A CAPPELLA"** (*Singing without music.*)

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. 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 level of the dancing skill, talent and aptitude of the auditionee in conjunction with the needs of the show. Dress appropriately for dance & movement.

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.

Casting Philosophy and Protocol

We feel it necessary to articulate our position unambiguously on the casting of roles in a STPCSTheatre Troupe show. This will help us clear the way for an awesome rehearsal process and production.

STPCSTheatre Troupe is an Educational Performing Arts Workshop. We must strike a balance with the resources at hand: talent, time, labor, material, financial, and facilities, to mount a production that is worthy of those resources and our efforts.

The musical theatre art form is complicated at best and requires a creative mix of art and technology. We, the producers & directors, cast the vision of the production, make a plan to achieve it and then work the plan. It requires a team effort from all involved.

- **Casting is based on the audition**, the level and range of talent, expertise, experience, cast chemistry, attitude and **SUITABILITY** for roles in a particular show.
- **The producers & directors of STPCSTheatre Troupe make the production, concept and casting decisions.** They have the authority & the responsibility. It is not a democracy nor is it negotiable. A panel of peers or parents does not do the casting. Consider it a benevolent dictatorship.
- We take great care in making these decisions. We do not take lightly the impact of a role on the performer or the impact of the performer on the production.
- We want what is best for the production as a show, the cast as a team and the cast member as a performer. In that order.
- We cast roles to those we feel will challenge the performer and cause growth in their skills and talents.
- Any performer that does not or cannot manage the responsibility of a principal role, multiple roles and/or lesser role will be re-cast.
- **We expect ALL cast members to embrace their roles gratefully**, regardless of the importance of that role. Any discussion and/or communication that could cause dissension within the cast, crew, staff or leadership will not be tolerated. When the roles are cast, the issue is settled.
- Any gossip, rumor, complaining or dissent by any cast member concerning casting after the cast list is posted will be grounds for dismissal. This includes Facebook and any other social media.
- Those who don't respect the production, concept and casting decisions of the producers and directors of STPCS Theatre should not audition.

That being said, allow us to share with you the options of multiple casting, their advantages and disadvantages:

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 STPCSTheatre Troupe 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.