

THEATRIX PRODUCTIONS and STPCS THEATRE TROUPE
“KIDS ON BROADWAY (2022)”

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 **“KOB (2022)”** and is beginning a wonderful journey. Veterans of STPCS Theatre 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.

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.

“KOB (2022)” is a complex and involved show to produce. We have already started designing the set for the show. We need your help to make **“KOB (2022)”** 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.**

Parents: *Expectations for the Parents*

- **Sell at least \$150 in ads and/or Shout-Outs for the “KOB (2022)” Playbill** to local merchants and businesses. Submit ad information, artwork and payment no later than **Wednesday, July 13, 2022**. 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. **Before and Aftercare are NOT provided.**
- 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
- **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:**
 - Endeavor to resolve **ALL** conflicts with your fellow parents, crew and/or staff within 24 hours. If you need help with conflict management, simply contact us. We know about conflict management. I understand that it is a positive & healthy life with the principle to speak truth in love and address any offense in a timely manner. (Matthew 18:15)
- 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*

- YOU MUST WEAR YOUR MASK WHILE INDOORS at STPCS. It is a requirement based on the order of the board of directors.
- Virtus: We do not allow siblings, friends or relatives in rehearsal. Parents may come to rehearsal but we respectfully ask that you sit in the back so as not to distract the flow of the rehearsal.
- 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*

- 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:**
 - Endeavor to resolve ALL conflicts with your fellow crew and/or staff within 24 hours. If you need help with conflict management, simply contact us. We know about conflict management. I understand that it is a positive & healthy life with the principle to speak truth in love and address any offense in a timely manner. (Matthew 18:15)

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' names 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 crew members.**
- **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.



"KOB 2022"

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	HELF 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: **Wednesday, July 13, 2022**
- Please submit any and all artwork, wording, graphics, instructions and ad fees before the deadline.
- Submit by email: garrickgirl@gmail.com
- Submit artwork in one of the following formats:
Digital file - pdf / jpg / tif / eps files are acceptable. *(Please no Publisher or Corel files)*

IF YOU HAVE QUESTIONS OR NEED MORE INFORMATION:

Playbill Graphic Artist:

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



"KOB 2022"

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.

Name: _____

Email: _____ **Phone:** _____

Show Name: "KOB (2022)" **Submission Deadline:** Wednesday, July 13, 2022

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 Theatrix Productions***

(Sample of Shout-Out)
2.44" X 0.99"

DESIGN INFORMATION:

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



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 to 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.

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.

The Read:

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 may sing their song:

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

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 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.

The Secret:

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

Success is the point where PREPARATION meets OPPORTUNITY.

Casting Philosophy and Protocol

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

Theatrix Productions and 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. negotiable. A panel of peers or parents does not do the casting. Consider it a benevolent dictatorship.
- **The producers & directors of Theatrix Productions and STPCSTheatre Troupe make the production, concept and casting decisions.** They have the authority & the responsibility. It is not a democracy nor is it
- 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 roles will be re-cast.
- **We expect ALL cast members to embrace their roles gratefully**, regardless of the perceived 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.
- The “**Mutual Respect and Common Courtesy**” will prevent any gossip, rumor, complaining, dissent, (which includes Facebook and any other social media), by any cast member concerning casting after the cast list is posted.

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 Theatrix Productions and 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.



"KOB 2022"

PERFORMER CONTRACT

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: _____

Statement of Commitment, Excellence and the Commitment to Excellence

- I voluntarily** submit this "Performer Contract" as a bid to be cast in the production of "**KOB (2022)**"
- I commit** to the goals, values, standards and guidelines set forth by Theatrix Productions and STPCSTheatre, its producers, directors, staff and crew.
- I have read** and I understood the "**Parent & Performer Information Packet KOB 2022**" 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 and STPCSTheatre Troupe to cut, tint, color, alter my hair at the directors' discretion, or I will provide an appropriate wig. (*Parents will be consulted for a change.*)
- I hereby authorize and consent** that Theatrix Productions and STPCSTheatre Troupe 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 24 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: _____