



November 21st, 2019

Dear Parents/Guardians,

Thank you for your interest in Louisville Middle School's Spring Production of Annie Jr. Interviews for Crew will be Thursday December 5th and 6th at 7:30am - 8:20am, and auditions for Cast will be on Wednesday, December 4th and Thursday, December 5th from 3:45pm - 5:30pm. Wednesday Auditions will start during E7. **SIGN-UPS FOR CREW INTERVIEWS & CAST AUDITIONS WILL BE ON THE CALLBOARD OUTSIDE OF THE AUDITORIUM starting on Monday November 26th.**

There are a few things that you and your child should know in order to make the audition/interview experience enjoyable and successful. Please read the following information in this packet, mark important dates on your calendar, and review it with your child:

- LMS Parent Consent Form **(due at the time of audition/interview)**
- LMS Theatre Crew/Cast Application **(due at the time of audition/interview)**
- Audition/Interview Tips
- Sample Audition Performance Critique
- List of Characters
- Rehearsal Schedule (tentative)
- **Choice of Monologues and song for Cast Audition**
- Crew Interview Questionnaire **(due at the time of interview)**

Your child must sign up for an audition/interview time. Students are responsible for arranging their own transportation after their audition time. Students should arrive 10 minutes prior to their audition. The final cast and crew lists will be posted Friday, December 20th.

Please help your child understand that the audition and interview process is a growth experience. If there are any questions as to why a student got the role they did, we are available to speak with students and provide them with feedback; however, audition and interview results are final. Students are expected to be professional, respectful, and considerate as they respond to the cast and crew list.

We have attached the tentative rehearsal schedule to this packet. Please review the dates and make sure there are no conflicts. If you do have a conflict, have your child write it down on their audition/interview application so they will be excused from the conflicting rehearsals. Please include any other after-school activities your child is part of, in your list of conflicts. Any rehearsal that is missed apart from the days written on the submitted application **will be counted as unexcused.**

If your child is chosen as a member of the cast or crew, there is a fee of \$45 to help pay for your child's personal script, costumes, make-up, cast-party, etc. Sign-up on Revtrak after you have accepted your role on the callboard. Please contact Ms. Carmichael or Mr. Gonzales if the fee presents a hardship.

In the Spring Musical, your child will have the opportunity to work with Hannah Carmichael and Brian Gonzales. We can be contacted at the emails listed below with any questions, comments, or concerns.

Finally, thank you for your support of the Arts at Louisville Middle School. We are looking forward to working with your children and fostering a theatrical environment of respect, passion, artistry, and professionalism.

Sincerely,

Hannah Carmichael(Hannah.Carmichael@bvsd.org)

Brian Gonzales (Brian.Gonzales@bvsd.org)

PARENT/GUARDIAN CONSENT FORM
THIS FORM WILL BE COLLECTED AS YOU ENTER THE AUDITION SPACE

NAME OF STUDENT _____ HOME
PHONE _____

NAME OF PRIMARY GUARDIAN
#1 _____

NAME OF PRIMARY GUARDIAN
#2 _____

WORK PHONE GUARDIAN
#1 _____ E-MAIL _____

WORK PHONE GUARDIAN
#2 _____ E-MAIL _____

As parent(s)/guardian(s) of the above named student, I/we grant consent for this student to participate in the LMS production of ANNIE JR. I/we have read the requirements and rehearsal information and fully understand the commitment being made.

Parent/guardian signature(s)

date

Check the activities for which you would be willing to VOLUNTEER YOUR TIME.

- _____ PARENT SET-CONSTRUCTION/PAINTING VOLUNTEERS
- _____ COSTUME FITTING, PICK-UP, DROP-OFF
- _____ DINNERS, SNACKS
- _____ TICKET SALES
- _____ PARENT SUPERVISION
- _____ PHOTOGRAPHY

Rehearsal Schedule & Attendance Policy

- This is only the draft of the schedule. There will be a French breakdown Rehearsal Schedule of pages that we will be working on that day. If you are on those pages for a specific rehearsal then you need to be there.
- Cast and Crew members have a 3 strike policy for attendance.
 - 1st Unexcused Absence – Warning- Parents Notified
 - 2nd Unexcused Absence – Understudy Assigned- Parents Notified
 - 3rd Unexcused Absence- Assigned Understudy Assumes Role – Parents Notified
- Please review the schedule. Pay extra attention to the “NOTE” section for each rehearsal.
- Please make sure you write all schedule conflicts on the Audition/Interview Application
- When a student is cast or hired for crew, all conflicts written on the Audition/Interview Application will be approved for Excused Absence
- **Any absence that you don’t include on the Audition/Interview Application will be considered unexcused.**
- In case of sickness, the director must receive an email before the rehearsal in order for the absence to be excused. Cast and Crew will be expected to connect with their peers to learn what they missed.
- Unless otherwise indicated in the NOTE section, all rehearsals are from **3:45-5:00.**
- **ALWAYS BRING A PENCIL & SCRIPT TO EVERY REHEARSAL**

DATES	SCHEDULE	LOCATION	<i>NOTE</i>
11/29	Info Meeting	Auditorium	
12/4 & 12/6	Cast Auditions	Auditorium	
12/5 & 12/6	Crew Interviews	Auditorium	Before School 7:30am - 8:15am
12/18	Introduction Rehearsal - get scripts	Auditorium	
1/7	Block	Stage	Cast
1/8	Block	Stage	Cast
1/9	Music day	Choir Room	Cast
1/10	Block		
1/13	Block	Stage	Cast
1/14	Block	Stage	Cast
1/15	Block	Stage	Cast
1/16	Music Day	Stage	Cast
1/17	Block	Stage	Cast
1/20	No Rehearsal (Martin Luther King Jr. Day)	Stage	Cast
1/21	Review Blocking	Stage	Cast
1/22	Block	Stage	Cast
1/23	Music Day	Stage	Cast
1/24	Moment to Moment	Stage	Cast
1/27	Moment to Moment	Stage	Cast
1/28	Review Blocking	Stage	Cast
1/29	Moment to Moment	Stage	Cast

1/30	Music day	Stage	Cast
1/31	Moment to Moment	Stage	Cast
2/3	Moment to Moment	Stage	Cast
2/4	Moment to Moment	Stage	Cast
2/5	Moment to Moment	Stage	Cast
2/6	Music Day (PTC)	Stage	Cast
2/7	Moment to Moment	Stage	
2/10	Moment to Moment (Parent Teacher Conferences)	Stage 3:45-4:30	
2/11	Moment to Moment	Stage 3:45-5:30	
2/12	Moment to Moment (Parent Teacher Conferences)	Stage 3:45-4:30	
2/13	Music Day	Choir Room	
2/14	No Rehearsals (PD teacher day)		
2/17	No Rehearsals (Presidents Day)		
2/18	Moment to Moment	Stage 3:45-5:30	Cast
2/19	Moment to Moment	Stage 3:45-5:30	Cast
2/20	Moment to Moment and Music day	MPR 3:45-5:30	
2/21	Run Pages	3:45-5:30	Cast
2/24	Run Pages	MPR 3:45-5:30	Cast
2/25	Moment to Moment Hard spots	3:45-5:30	Cast
2/26	Run Act 1	Stage 3:45-5:30	Cast
2/27	Music day	Stage	Cast
2/28	Run Act 2	Stage 3:45-5:30	Cast
3/2	Stumble thru	Stage 3:45-5:30	Cast
3/3	Tech Rehearsal Cue to Cue	Stage	3:35-6:30 REQUIRED
3/4	Tech Rehearsal Cue to Cue	Stage	3:35-6:30 REQUIRED
3/5	Tech Rehearsal	Stage	3:35-6:30 REQUIRED
3/6	Tech Rehearsal	Stage	3:35-6:30 REQUIRED
3/9	Tech Rehearsal	Stage	3:35-7:00 REQUIRED
3/10			
3/11	Final Dress!!!	Stage	3:35-8:00 REQUIRED <i>Dinner provided, please email with dietary concerns</i>
3/12	Show	Stage	Call at 5:00
3/13	Show	Stage	Call at 5:00
3/16	Strike and Pizza Party!		After school until 4:30

Crew will meet every Thursday morning until the show. Then Tech Crews will come to tech week but tech teams do not have to. A more in depth tech week schedule will come out the week prior.

Character Breakdown

Annie

Annie is a complex little girl. She is a tough, streetwise urchin who is nevertheless vulnerable when she thinks she might lose what has become most important to her: a newfound "family" who loves her. She has to be motherly in scene one, independent in scene two, overwhelmed in scenes four and five, needy in scene seven, and hopeful for the future in scenes ten and eleven. The actor who plays Annie must be strong vocally and musically. She must be capable of vocal projection without strain. She also needs a good understanding of subtext so she can act appropriately during the various scenes between Warbucks and Grace, and Miss Hannigan and Grace. Although she is at times aggressive or crafty, the audience should never doubt Annie is a friendly and caring child; she will go to any extent to gain the love of a family to which she can belong.

Gender: Female

Vocal range top: E5

Vocal range bottom: A3

The Orphans

Molly, Tessie, July, Duffy, Kate and Pepper. These girls are gritty, neglected and vulnerable, yet basically honest and potentially lovable. The actors portraying them must be able to have mischievous fun with each other as well as "sibling-style" fights. Each student should be able to create and shape her own character. Children auditioning for these roles need to have vocal strength and be visually expressive. All of their blocking and movements must appear motivated and strong. Cast these characters well and you will have won over your audience by the end of scene one.

Gender: Female

Miss Hannigan

This woman is definitely a "has-been." Her distaste for her job and the children that are part of it should be obvious in every line she speaks, every song she sings and every move she makes. The student who plays her must have an excellent sense of comic timing. The acrid delivery of her lines and the torch-like rendition of her songs must distinguish her from the other characters in the show.

Gender: Female

Vocal range top: D5

Vocal range bottom: G3

Grace Farrell

Grace is mature, calm, cool and "together." She is classy and businesslike when dealing with Miss Hannigan and Warbucks, yet maternal toward Annie. The student playing Grace can set herself apart from the other characters simply by the sophisticated way she walks. Grace should seem ready with an answer for just about anything. Each dramatic situation should seem to come "under control" the moment she glides into a scene. The student playing Grace must be able to negotiate the challenging intervals in "N.Y.C."

Gender: Female

Vocal range top: D5

Vocal range bottom: A3

Rooster

Rooster and Lily are quite the team -- "team" being the operative word, as the characters play off each other constantly. You might consider casting students of contrasting heights. Rooster can even be shorter than Lily; after all, these two are not to be taken too seriously! Rooster is flashy and self-assured. His "moves" should be as smooth as a gambler's, as should be the message he sells in "Easy Street." "Easy Street" is the most challenging number in the show, in terms of vocal range. If the students playing Rooster and Lily are strong both vocally and visually, the audience will feel like joining them in "Easy Street"!

Gender: Male

Vocal range top: Eb5

Vocal range bottom: Bb3

Lily

Rooster and Lily are quite the team -- "team" being the operative word, as the characters play off each other constantly. You might consider casting students of contrasting heights. Rooster can even be shorter than Lily; after all, these two are not to be taken too seriously! Lily (airhead that she is) is always distracted, although she

manages to pick up on any conversation involving money. She never acts as the leader, always bringing up the rear while tripping over her own feet (it is difficult to walk and check your makeup in a compact at the same time). "Easy Street" is the most challenging number in the show, in terms of vocal range. If the students playing Rooster and Lily are strong both vocally and visually, the audience will feel like joining them in "Easy Street"!

Gender: Female

Vocal range top: Eb5

Vocal range bottom: Bb3

Warbucks

This may be the most challenging role for a student in this age group. He must appear middle-aged, self-assured and confident. At first awkwardly affectionate toward Annie, he soon finds himself completely charmed by her. He begins his transformation when he views "N.Y.C." through Annie's eyes and falls in love with the city again...and with her. The student who plays Warbucks will need to be extremely focused throughout the show. His posture, walk and speech patterns are very important. You might ask your young actor to shave his head for rehearsals, if he feels comfortable doing so before the performance dates; it can really help mold his character!

Gender: Male

Vocal range top: D5

Vocal range bottom: A3

Sandy

In this production, Sandy is played by a human. Sandy is Annie's canine friend and scrappy in her own right. This dog also has to sing.

Gender: Any

Servants (Drake, Mrs. Greer and Mrs. Pugh)

From the moment these characters enter the acting area, their presence, posture and speech should suggest the most fastidious of domestic help. (Your actors will have fun perfecting the precision steps, nods and curtsies.) Their heads are always held high and they rarely show their emotions. These roles are not difficult to sing, and creative

students will have many opportunities to create charming characters of various ages.

Gender: Any

Vocal range top: D5

Vocal range bottom: A3

Additional Characters

The most important qualities to look for in casting the remaining roles are vocal accuracy and the ability to develop a character. Each role is self-explanatory and usually identified by the character's occupation.

Gender: Any

Crew Responsibilities

- **Stage Manager**

- Knows how to problem solve during the show
- Helps to make sure the actors know what they're supposed to do
- Daily Rehearsal responsibilities
 - Ensures that all students are quiet and ready to go at the beginning of each rehearsal
 - Responsible for binder distribution and binder collection at the end of each rehearsal
 - In charge of actor and crew awards
 - Blocking rehearsal - taking notes
 - Off script rehearsal - giving lines
 - Technical rehearsal - making sure that people know where everybody is
 - Show - helping out in the booth, communicating with assistant stage manager
 - Attendance - done by Stage Manager/ Assistant stage managers, rotated every week
 - Help figure out how to do scene changes

- **Assistant Stage Manager**

- Helps to monitor actors and crew
- Helps with lines during Blocking
- (Actors go to them for blocking and line questions)
- Keeps track of which running crew members move which props
 - In charge of weekly awards (2 cast and 2 crew)
 - Off script rehearsals - one is backup script, one is writing down the mistakes
 - Blocking - Working with the stage manager to create a system for writing down blocking notes
 - Tech Rehearsals - one is backstage, one is props and costumes....responsible for everything that's going on in that area
 - Help figure out how to do scene changes

- **Deck Chief #1 (Curtain Puller)**

- Has to know whether and when to pull curtain
- Helps with costume and prop design
 - Blocking and off-script - helps the other committees with priority jobs
 - Technical Rehearsals - set-changes recorder
- Show - pulling curtain...has to know what goes on and off so that he/she

knows when to open and close

- **Deck Chief #2 (Backstage)**

- Makes certain the right props and costumes are ready to go
- Helps with costume and prop design
 - Director of scene changes - knows what should go on and stay off
 - Blocking, Off-Script: Helps out with bigger things on the side
 - Technical Rehearsals: writes down scene changes with DC #1
 - Show: off to the side..moving things on and off...helping with running crew
 - Tapes up on the sides what each scene should look like for the running crew

- **Props Master**

- Searches for, design, and take care of props
 - Highlights needed props during first reading
 - After highlighting, creates a list
 - Problem solves how to get the props
 - Tech Rehearsal - props table (outline where props go on butcher paper)
 - Show - makes certain that actors take props before they go on, and put them back immediately after.

- **Costume Masters**

- Searches for, designs, and takes care of costumes
 - Highlights needed costumes during first reading
 - After highlighting, creates a list
 - Problem solves how to get the right costumes
 - Tech Rehearsal - COSTUMES ARE READY TO GO, starting to find a system of how to set out the costumes, maintain costumes, labeling them, keeping clean
 - Shows - first one there to make certain dressing rooms are ready, making sure all costumes are in good order, hemming, etc., and last one there to leave them for the next night.

- **Running Crew**

- Helps design props and costumes during first few weeks
- In charge of set changes and make certain cast is ready to go
 - Tech rehearsals - Blocks the moving of set
 - Show - Move

- **Tech Directors (SOUND and LIGHT CLUB VETERANS ONLY)**

- Creativity, creativity, creativity
- Begin work during first week of February

- **Publicity Crew**

- Posters
- Tickets
- Photo shoot/Videos

AUDITION / INTERVIEW APPLICATION

This form will be collected as you enter the audition space. If you have a résumé and face shot, you may attach it to this form.

NAME _____ GRADE _____

ADDRESS _____

CITY/ZIP _____

TELEPHONE(S) _____ FEMALE _____ MALE _____

AGE _____ HEIGHT _____ T-SHIRT SIZE _____ (CIRCLE:
ADULT OR CHILD)

PERFORMANCE OR CREW EXPERIENCE *(Please list the play, the role you played, and where.)*

SHOW/GROUP LOCATION	ROLE
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

LIST ANY THEATRE CLASSES OR WORKSHOPS YOU HAVE TAKEN:

DO YOU PREFER TO BE ON CREW OR IN CAST? WHY?

LIST ANY CONFLICTS YOU WILL HAVE WITH THE PERFORMANCES AND THE REHEARSAL DATES AND TIMES. (See attached tentative schedule). Be sure to include any private lessons, athletics, family vacations, after school activities, doctor appointments, orthodontist appointments, etc.

(As you fill out this section, remember: If you are cast or hired on crew we agree to honor all conflicts written on this paper).

LIST ANY ROLES YOU WILL NOT ACCEPT:

I have read all of the above information carefully and feel that I can be an asset to the LMS Production of “Annie JR” If cast in the show or invited to serve on a crew, I will, to the best of my abilities, be responsible for my part in making this production a huge success.

Student Name
Date

Student Signature

Parent Name

Parent Signature

Name _____ Grade _____

CREW INTERVIEW QUESTIONNAIRE

To be considered for crew, please fill out this questionnaire and return it to Ms. Carmichael at the time of your interview. The Crew will be posted The Friday before winter break on the Callboard.

- 1.) Why are you interested in working backstage?

- 2.) What part of the backstage crew are you most interested to learn about?

- 3.) What experience do you have outside of LMS?

- 4.) What qualities do you have that allow you to work well independently?

- 5.) If you are selected to be on crew, how will you keep up with your other responsibilities (homework, grades, other extracurricular commitments)?

CAST/CREW AUDITION/INTERVIEW CHECK-LIST

- ❑ **ATTEND** the information meeting on Thursday, November 16th after school in the **Auditorium**. ****If you missed this meeting, you must see Mr. Gonzales or Ms. Carmichael before signing up for an audition time.****

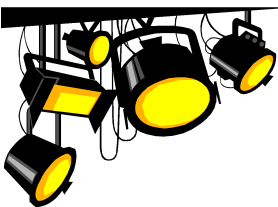
- ❑ **IF YOU ARE INTERESTED IN BEING A MEMBER OF THE CREW:**
 - ❑ **Sign up for one interview time.**
 - ❑ **Fill out the audition/interview application and parent consent forms.** Read all the information with your parents. Bring these two filled out forms with you to your audition/interview.
 - ❑ **Fill out the crew interview questionnaire** and bring it to your interview time
 - ❑ **Attend the interview** on the day you signed up! Bring your completed and **signed Parent Consent** and **Audition/Interview Applications**. Meet outside the auditorium on your interview day 10 MINUTES BEFORE YOUR interview. ****You may not leave the waiting area during the auditions/interviews. If we find you elsewhere, you will not be allowed to audition/interview for the production.****

- ❑ **IF YOU ARE INTERESTED IN BEING A MEMBER OF THE CAST:**
 - ❑ **Sign up for one audition time.**
 - ❑ **Fill out the audition/interview application and parent consent forms.** Read all the information with your parents. Bring these two filled out forms with you to your audition/interview.
 - ❑ **Prepare one of the provided monologues and a short song for your audition.** You must memorize the monologue that has been provided for you. Please do not add extra dialogue into the monologue. Find ways to make your skills evident in your monologue audition. Due to time constraints, be prepared to be cut-off during your audition.
 - ❑ **ATTEND the AUDITION** at the time you signed up! Bring your completed and **signed Parent Consent** and **Audition/Interview Applications**. Meet outside the auditorium on your interview day 10 MINUTES BEFORE YOUR interview. ***You may not leave the waiting area during the auditions/interviews. If we find you elsewhere, you will not be allowed to audition/interview for the production.**

THE HARD PART IS OVER! NEXT...

The cast and crew lists will be posted on the auditorium on Friday, December 20th. Please be respectful and kind to everyone who auditioned. If you have any questions about the casting decisions, please talk to one of the directors.

CELEBRATE YOUR RISK-TAKING! Whether you made it or not, you are a better person for trying! Not everyone who auditions/interviews will be chosen. Those who are not chosen this time around may be chosen for the next production. Please be considerate of others as you respond to the list.



Monologue Audition: Please choose **ONE** of the monologues to memorize and perform on the day of your audition. If you choose to do a different monologue please slate: Name, Name of play monologue is from, and author.

- A. Mom, it's not my fault my room's a mess! Me and Anthony were playing with his new racecars. Only four of them. And we heard a weird noise outside, so we opened the window. This huge spaceship landed and a slimy, green alien with three heads came out and jumped in the window. Anthony tried to shoot him with my zapper gun, but it didn't even hurt him — he just got real mad. So he knocked all the books off my shelf and picked up my toy box with his long, purple antennas and dumped it all over my room. So I threw a Frisbee at him and it bonked him on his third head and he slimed out the window and the spaceship disappeared into the sky. Geez, Mom, you should be happy I'm still alive!
- B. There's no such thing as real fairies! Think about it. If they existed, we'd see them caught in our bug zapper. Or we'd feel them get squashed under our bare feet in the grass. If you can't see them or feel them, they don't exist. That's why the only fairy that is real is the Tooth Fairy. I know that for a fact because she leaves me cold, hard cash. Now that's something you can feel.
- C. Some people think I don't like sharing, but that isn't true at all. I love sharing. I mean, what's not to love about being able to go up to someone and say, "Hey, can I have some of that candy?" And then they give you some! Or, "Can I ride your bike for a while?" And then you get to ride their bike! Sharing is awesome. Sometimes you have to be careful, though. Like if someone comes up to me and says, "Can I have one of your cookies?" Well, if I gave them a cookie, then I might not have any cookies left to share with other people and that would be, like, the opposite of sharing. So I have to say no. Because sharing is really important.

(For Director's use)

NAME _____ TIME _____ DATE _____

Monologue _____

Vocal Confidence (Monologue) 5 4 3 2 1

Vocal Intonation (Monologue) 5 4 3 2 1

Vocal Confidence (Song) 5 4 3 2
1

Vocal Intonation (Song) 5 4 3 2 1

Face Expression 5 4 3 2 1

Body Movement/Stance 5 4 3 2 1

Memorization 5 4 3 2 1

Professionalism 5 4 3 2 1

OTHER:

(CHARACTER _____)

Required audition is a memorized 30-45 second Monologue and 16 bars of a song of your choice.

What a successful audition looks like:

- Slate: Name and what you will be doing
- Connection between mind, body, and vocals to convey character
- Grounded
- Memorized and prepared
- Thank you at the end
- Practice practice practice your audition before you do it!

Memorization Techniques

- Chunk monologue or scene out. Overlap chunks to avoid unintentional breaks
- Move while memorizing
- Make a clear story to connect lines with
- Understand subtext of piece
- Breath and go slow

Interview Tips

- Communicate clear thought out goals
- Be yourself
- Be prepared to answer questions not on the sheet
- Show previous work

Most important: Have a good time sharing your art with us and your peers! Give what you can in that moment and be proud of the work you prepared.

