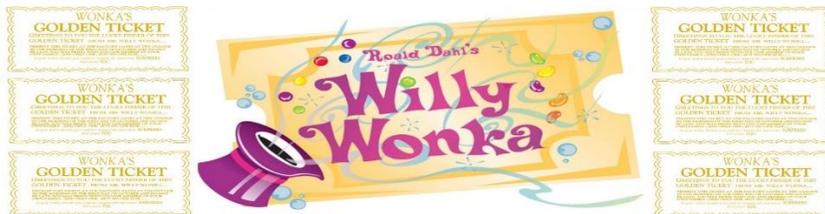


AUDITION PACKET



AGE REQUIREMENT: Age 6 through High School Seniors.

AUDITION INFORMATION:

- Pre-Audition Workshop & parent meeting on April 6 7pm- 9pm
- Auditions on April 15 1:30-5pm, Call Backs if needed on April 16 at 2pm. See next page for audition requirements. Auditions will consist of reading scenes in groups, singing a solo of the songs required for the characters that you will be auditioning for as well as a dance combination. Please come dressed appropriately to move.

NOTE: The Pre-Audition workshop is **STRONGLY RECOMMENDED**. You will obtain the songs for the audition as well as a dance combination. Please be aware that the audition process may take as long as three hours.

LOCATION: TO BE DETERMINED

PARTICIPATION FEE: No monetary cost to participate, however, *there may be some individual costume expenses and there is a PARENT/FAMILY volunteer commitment. 20 volunteer hours are required per family.*

AUDITION REQUIREMENTS:

Download/Obtain and complete an Audition Packet and bring it with you to auditions on 04/15/2018.

- Review and ENTER ALL your conflicts on the conflict calendar. When you come to your audition, be prepared to submit any prior commitments that might prevent you from attending any rehearsals, workshops or performances.
- Be prepared to sing the audition song for the character(s) you are auditioning for. See next page.
Wear dance clothes & shoes. (No Flip Flops or Sandals) Be prepared to sing, dance and act out the scenes you

ADDITIONAL INFORMATION

Character/Actor conflicts will not be permitted during tech, dress rehearsal or performance.

READ THROUGH:

Tentative 5/22

REHEARSALS:

Every Monday- Thursday following Memorial Day 5/29- 7/5 (not every character will be called every rehearsal. The finalized schedule will be shared post-casting)

WORKSHOPS:

Tentative: Workshop 6/30, 7/14

TECHNICAL REHEARSALS: 7/9-7/12

PERFORMANCES:

7/19, 7/20, 7/21, 7/22 & 7/26, 7/27, 7/28, 7/29

Conflicts on Performance Dates will eliminate ability to participate as an actor. However, participation as a stage hand or other type of assistance may be available. Please discuss with Shelly & Michelle.

Conflict Form

This form MUST be turned in before Audition

Name:	Show: Roald Dahl's Willy Wonka	Audition #
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Please 'X' the days you have conflicts and use the table below to explain. Make a copy & turn in with your Audition Form.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		5/22	5/23	5/24	5/25	5/26
		Read Through ALL TENTATIVE	off	off	off	off
5/27	5/28	5/29	5/30	5/31	6/1	6/2
	Memorial Day	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30		Set Construction 9:00-1pm
6/3	6/4	6/5	6/6	6/7	6/8	6/9
	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30		Set Construction 9:00-1pm
6/10	6/11	6/12	6/13	6/14	6/15	6/16
	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30		Set Construction 9:00-1pm
6/17	6/18	6/19	6/20	6/21	6/22	6/23
	Rehearsals 6:00 to 8:30 OFF BOOK	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30		Set Construction 9:00 to 1pm
6/24	6/25	6/26	6/27	6/28	6/29	6/30
	Rehearsals 6:00 to 8:30 NO PROMPTS	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30		No theater access- WORKSHOP TBD
7/1	7/2	7/3	7/4	7/5	7/6	7/7
PAINT SET	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	Rehearsals 6:00 to 8:30	PAINT SET CONT'	Set Construction 9-4pm
7/8	7/9	7/10	7/11	7/12	7/13	7/14
	Tech Rehearsals 6:00 to 9pm	Tech Rehearsals 6:00 to 9pm	Tech Rehearsals 6:00 to 9pm	Tech Rehearsals 6:00 to 9pm	off	Mandatory workshop time TBD
7/15	7/16	7/17	7/18	7/19	7/20	7/21
off	Dress rehearsal Call at 5	Dress rehearsal Call at 5	Dress rehearsal Call at 5	7pm show 5pm call	7pm show 5pm call	7pm show 5pm call
7/22	7/23	7/24	7/25	7/26	7/27	7/28
2pm Show 12pm call	off	Brush up 6-8	off	7pm show 5pm call	7pm show 5pm call	7pm show 5pm call
7/29	7/30	8/1	8/2	8/3	8/4	8/5
2pm Show 12pm call						Strike Set 8:00 – 12:00

Reasons for Conflicts

Date	Conflict Reason

Footlight Players Summer Youth's CONFLICT POLICY

- Footlight Players Summer Youth reserves the right to NOT CAST a participant if there are more than four conflicts or there are any noted conflict during Tech week, dress rehearsals or ANY performances. NO EXCEPTIONS.
- Each cast member must be available for the full run of technical rehearsals, dress rehearsals and performances. NO EXCEPTIONS.
- Planned conflicts must be turned in on the conflict sheet by the night of auditions. Any conflicts received after that will be considered an unexcused absence.
- Cast members may have two (2) unexcused absence during the rehearsal period. Participants with additional absences may be required to depart the show.
- Arriving more than 10 minutes late or leaving early from rehearsal is considered an absence. If a cast member needs to be late to rehearsal for a planned event, it must be recorded on the conflict sheet and submitted prior to the last night of callbacks.
- Footlight Players Summer Youth cannot plan rehearsals without an accurate understanding of who is available at any given rehearsal. Therefore, failure to accurately complete the conflict calendar may result in loss of part or being asked to leave the show.

Character Information and Audition requirement per character

Character	Age to Play	Description	REQUIRED Audition Song	Extra Notes
Willy Wonka	Older male	Eccentric, mysterious, maybe a bit crazy and has a magical touch.	Pure Imagination & I've Got a Golden Ticket	Lead
Charlie Bucket	8-12 yr. male, tween.	The youngster with a pure heart who obtains the last golden ticket.	Think Positive & I've Got a Golden Ticket	Lead
Mr. Bucket	Middle age male	Charlie's dad, works at a toothpaste factory and puts caps on the toothpaste tubes.	Cheer up Charlie I've Got a Golden Ticket	Featured
Mrs. Bucket	Middle age female	Charlie's mom, she keeps the household together and is optimistic.	Cheer up Charlie & I've Got a Golden Ticket	Featured
Grandpa Jo	Elderly male	Charlie's grandpa, and former Wonka worker. Spry and encouraging.	Cheer up Charlie & I've Got a Golden Ticket	Lead
Grandma Josephine	Elderly female	Charlie's Bed-ridden grandma. She is married to Grandpa Joe.	I've Got a Golden Ticket	Supporting
Grandpa George	Elderly male	Charlie's Bed ridden Grandpa, hard of hearing.	I've Got a Golden Ticket	Supporting
Mrs. Gloop	Middle age mom	Indulgent, enabling mom	I've Got a Golden Ticket	Featured
Augustus Gloop	Tween male	Lives to eat, mama's boy.	I've Got a Golden Ticket	Featured
Mrs. Beauregard*	Middle age mom	Former pageant queen, Geography teacher, and stickler for appearances.	Chew It & I've Got a Golden Ticket	Featured
Violet Beauregard*	Teen female	Annoying, conceited & competitive. Disrespectful to mom.	Chew It & I've Got a Golden Ticket	Featured
Ms. Teavee	Middle age mom	Indulgent & desperate mom. A little dim witted.	I've Got a Golden Ticket	Featured
Mike Teavee	Teen male	Aloof, Self-absorbed technophile. Screen addict!	I've Got a Golden Ticket	Featured
Veruca Salt*	Teen female	Brash & spoiled brat	I Want It All & I've Got a Golden Ticket	Featured
Mr. Salt	Middle age dad	Indulgent spineless dad of Veruca.	I've Got a Golden Ticket	Featured
Phinious Trout	Male or female plays 20's.	Think Broadcast journalist.	I've Got a Golden Ticket	Supporting
Oompa Loompas	Variety of ages	Wonka's faithful & mysterious workers.	I've Got a Golden Ticket	Ensemble Oompa Loompas may double as Candy Kids and Squirrels
Candy Kids	Variety of ages	The school yard kids who sing with Charlie and the kids. Cheerful & boisterous!	I've Got a Golden Ticket	Ensemble Candy Kids may double as Chefs, Squirrels, Oompa Loompas
Squirrels	Variety of ages	Mysterious lab accident squirrels who play basketball and keep charge of the nut lab in Wonka's candy factory. While they look cute & have great Globetrotter like basketball skills, they are NOT friendly!	I've Got a Golden Ticket	Ensemble Squirrels may double as candy kids, chefs & Oompa Loompas
Chefs	Variety of ages	The chefs appear during the Gloop's song, I eat more. They will sing and dance during this number.	I've Got a Golden Ticket	Ensemble Chefs may double as Candy Kids, Oompa Loompas & squirrels.

FREQUENTLY ASKED QUESTIONS:

Casting:

Who makes the casting decisions?

The decision makers are the directors with input from the music director. These staff members work together as a collaborative team. They begin to discuss and rate the audition participants as soon as participants complete the audition process. This must be done in order to initiate the call-back process.

Who is responsible for making the final decision?

The directors will make the final decision, especially if the three staff members cannot agree on a casting choice.

When is the casting meeting held and who attends this meeting?

The casting meeting is held after callbacks. The following people attend this meeting: the director, the music director, the choreographer, the stage manager and the producer.

Why is the cast list announced three days after the casting meeting?

This three-day period gives the staff the time to check for errors and omissions. This is particularly helpful when casting a large cast.

Who is in the room during auditions and callbacks?

Auditions and callbacks are closed this year. The directors, the choreographer, the music director, and the audition pianist (if someone different from the music director) and other staff can be in the room.

Are the producers in the room during auditions and callbacks?

Yes, they bring paperwork into the room before the auditions begin, and then they go in and pick up the callback forms after each group has completed their auditions.

Do the producers participate in any casting decisions?

The director, choreographer and music director are the casting decision makers during the auditions and call-backs, so we rely upon their knowledge and expertise but in some cases the producer may be involved in the final decision.

What are the directors looking for in the ideal actor?

The ideal actor:

- ✓ Is well prepared, enthusiastic, cooperative, willing to take risks and try new things, projects voice clearly!
- ✓ Shows an understanding of the role and a commitment to the requirements of the role.
- ✓ Has a good attitude, accepts responsibility, and most importantly follows ALL directions.
- ✓ Demonstrates maturity and the ability to stay focused despite distractions.
- ✓ Gives 100% performance energy all the time.
- ✓ Is willing to accept any role.
- ✓ Have few or no conflicts.
- ✓ Dresses appropriately for the audition, including movement clothes and shoes.

Things that can influence casting include:

- Training and Experience, Motivation, Energy, Attitude
- Being well prepared
- Vocal range and singing ability
- Previous work with the director, choreographer and/or music director
- Audition matches the director's vision of the role
- Excessive conflicts
- Only accepting specific roles

How are final casting decisions made?

Final casting decisions are made based on the Directors' vision of the show and the characters, the recommendations of the Music Director and Choreographer, and scheduled conflicts. Casting may also be influenced by the specific actors that auditioned, and the requirements of certain roles (such as a singing role with a particularly high vocal range, or movement component) relative to the others who've auditioned. It is not an easy process!

General Information FAQ's:

What is my time commitment as a Parent/Guardian?

A minimum of 20 hours per family is required. More details to follow at the Parent Meeting. **EVERYONE IS EXPECTED TO ASSIST WITH STRIKE.**

How much money can I expect this commitment to cost me?

The costs for the costumes will depend on which role your child is cast. You may be asked to provide parts of the costumes. Specific types of shoes may be required for the rehearsals and production.

Optional costs include sweatshirts/t-shirts, photographs, and participation in a cast party.

When are rehearsals and how often are they scheduled?

Rehearsals are typically scheduled Monday through Thursday. There may be some Saturday Workshops required. Not all cast members may be scheduled to rehearse every day, except for Tech Week. Specific Rehearsal schedules will be distributed at the Read Through/First Cast & Parent Meeting.

What if I have a conflict?

All known conflicts need to be noted on the conflict calendar, which is provided with the audition packet. No conflicts are accepted during Tech Week, dress rehearsals or during a performance.

Who will my contact be if I have any questions about the production?

The producer will be your main point of contact. Please do not go directly to the Director the production team staff. If you have questions now, please call or email the producer.

How am I expected to participate as a parent/guardian?

Volunteers are an essential part of our summer shows. They are depended upon to accomplish much of the production workload. There are four required areas a family must participate in and several areas to volunteer your time.

Required Areas – each family is required to participate:

20 Volunteer Hours – can be applied to any of the elective areas. Strike does not count toward volunteer hour requirements.

- **Set Construction** – build and paint set pieces. No experience required.
- **Costuming** – Create, organize, or assist costume director with sewing projects, necessary cleaning between shows and accessory construction.
- **Props** – Create or gather required props from the provided props list.
- **Greenroom Display** – Create a welcoming display in lobby using rehearsal photos, etc.
- **Publicity Coordinator**- Work with the Producer to arrange publicity events, and support building programs.
- **Backstage Parents/ Supervision** – Assist with cast member preparations, such as costume and makeup, monitor behavior and noise control, meeting cues at the proper times.
- **Show Ushers and Concessions attendants**- Sign up to work as an usher for a show and run concessions.
- **Concession Coordinator**: Arrange for a team of volunteer bakers to obtain treats to sell for concessions. The proceeds from these sales will go toward the general theater fund, which helps to offset the cost of putting on these productions.

Production Team

Producer: Mark Kittel

Directors: Shelly Lillibridge & Michelle Kittel

Musical Director: Michael Belt

Choreographer: Marissa Crawford

Assistant Choreographer: Alexis Kittel

Technical Director: Mark Kittel

Set Design & Construction:

Stage Manager: Kathy Huffman

Back Stage Tech Crew: 1 OPEN 2 OPEN 3 OPEN 4 OPEN 5 OPEN

Property Master: OPEN

Rehearsal & Audition Pianist: Liz Hogue

Costumes: Shelly Lillibridge & Michelle Kittel

Assistant Costumes: 1. OPEN, 2. OPEN 3. OPEN

Make Up Design: 1. OPEN, 2. OPEN 3. OPEN

Hair Design: 1. OPEN 2. OPEN 3. OPEN

Back Stage Parents: 1. OPEN 2. OPEN 3. OPEN 4. OPEN 5. OPEN 6. OPEN 7. OPEN 8. OPEN

Light operator: 1. Mark Hogue, 2. OPEN, 3. OPEN

Sound Operator: 1. Mark Kittel 2. OPEN, 3. OPEN

House Manager: OPEN

Ushers: 1. OPEN 2. OPEN 3. OPEN 4. OPEN 5. OPEN 6. OPEN 7. OPEN 8. OPEN