

## Monarch Theatre Department's Production Contract

Show: Once Upon a Mattress

Production Period: November 16<sup>th</sup>, 2018-March 16<sup>th</sup>, 2019

Director's Name: Monica Andrews

Director's Email: MonicaRae.Andrews@browardschools.com

Remind Account: Send @MTDOUAM to 81010 to register

Website for Updates: <https://sites.google.com/view/monarchtheatredept>

There is a code of conduct by which any actor or technician should abide. Most of these you know—they're just common sense. When you are lucky enough to work on a production, please follow these simple rules:

### Attendance:

Attendance is mandatory. If you listed specific dates on your audition form that you are not available for and were still hired, then the production team is aware and you are excused. No absences will be tolerated the last three weeks of rehearsals, leading into opening night of the show. *If a conflict comes up, please inform the Director at least 24 hours in advance. This does not guarantee it will be excused!* Communication is key! Email or Remind Text is the fastest way to reach your Director. Please utilize these forms of communication if anything comes up.

Tardiness: Most rehearsals start at 3:00pm. This gives you 20 minutes after dismissal to do whatever you need to do to be ready to start on time. Unless it was prearranged, no student is permitted to leave rehearsal early. If you're late to or leave early from rehearsal, you get a strike. Three strikes and you will be removed from the production.

Late Pick Up: All rehearsals will end at the scheduled time. Make sure you have transportation home. If you need a ride, be sure they are aware of pick up times. If you're ride is more than ten minutes late picking you up, you get a strike. Three strikes and you will be removed from the production.

This is especially important after performances! We will all be tired and ready to go home. Make sure you have arranged transportation for all pick up times!

### Rehearsals:

For many, this is the most exciting time of being in a show. Take time to explore your character (why do you cross on that line?), fine-tune stage business or justify your choreography. Even if you can't wait to get in front of an audience, let those actors who love it, relish it.

### Cell Phones:

Turn them off when in a rehearsal or performance space. The *only* exception to this rule is if we are in a music rehearsal and you are recording your vocal parts.

### Notes:

Notes are given to help actors grow and improve within their respective roles. They are not an attack or a judgment, they are simply a tool the director uses to get the best performance possible out of every member of the cast! Please let the Director give notes at the end of rehearsals without interruption.

Getting Them: Always be gracious, even if you disagree. Say “Thank you” after the director gives you the note, or “May we speak about this later?” if you don’t understand or disagree. The note session is not therapy for your character, but rather a session of quick fixes for many elements of the show. Find time for you and the director to solve issues that affect you or your character only.

Giving Them: NEVER, (did you read that?) *never* give another actor notes and never allow yourself to receive notes from another actor. A response could be, “Thanks for your help, but I think it’s best we do this kind of thing through the stage manager or director.” There is no room for flexibility here. If the Director is not happy with a choice the actor is making, they will be sure to give them the note.

### Costume Fittings:

Costume fittings are tricky. Let the costume team know your concerns but avoid doing their job. Too much unwanted advice to a designer, and you could end up out of a job.

### Quiet:

As you learned in the last rule, sometimes keeping your mouth shut is a good thing. We will expand on that theme—keep the noise down when you are backstage. Avoid all talking and/or whispering; some theatres actually DO have good acoustics.

### Tech Rehearsals:

You know what we’re going to say, right? That is the only time the designers get to fine tune their work with you there. So, pay attention. Don’t disrupt their rehearsal and stay close to the stage, because they’re always going to go back a few scenes when they resume.

### Backstage Drama:

Just because we play dramatic characters onstage does not mean we must portray them off. When you are in a show, the theatre becomes a tiny universe. Remember, it is temporary, and there is a real world outside those theatre doors. Don’t be a stereotypical diva or demanding actor. If love should bloom while in a show, great! Keep it outside! If you have a personal struggle, sorry, but keep it outside. You were hired for your performance abilities; perform. Always address serious concerns with the director. If they don’t know there is a problem, they won’t know it needs to be fixed.

### Props:

There are two major rules here—never play with a prop and always check your props before each show (so make sure you are there on time for your call time!) Those two rules seem instantly understandable but are rarely followed. Follow them. The first night you discover the climactic letter in your pocket missing before your entrance, you'll understand.

### Ad Libs and Changes to the Script:

As the performance wears on, you may feel that you understand the character better than the playwright. You don't, so quit making up lines. It also goes against our Licensing Agreement!

### Opening Night:

Congratulations! Have fun but remember, you have a show tomorrow. Don't go crazy after your first performance! Celebrate your first performance but be ready for the next one!

### Marking a Performance:

The lone audience member today paid the same ticket price as the full house that loved your performance last night. You have a responsibility to all involved to perform the show as rehearsed and to do your best, regardless of how many audience members are in the house.

### Maintaining a Performance:

Multiple performances can be seen as a chore or the world's best acting class. You get to ply your craft and test your choices in front of an audience ("Why did I get that laugh last night and not tonight?"). Don't complain and stay fresh. There are worse things than having a job.

### Respect:

Our final category is perhaps the most obvious and the most abused. We appeal only to the basest of reasons for having respect (Remember, nothing spreads faster than your reputation):

Respect for Crew - They can turn off the lights or mics on your big scene.

Respect for Cast - They are the ones telling the story.

Respect for Directors - They all know each other so make sure they only ever have the best things to say about you.

Respect for Designers - They can make you look stupid.

Respect for Yourself - That means value your contribution to the show by following the above guidelines and taking care of yourself when rehearsing and performing. Keep healthy throughout the run. You were chosen over many other actors for this role, so respect yourself and live up to everyone's belief in you.

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Please take a moment to review the Attendance Policy and Production Calendar for all production team and cast members before signing below.

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### Production Calendar:

A copy of the production calendar will be passed out for your reference. Please review that calendar *before* signing this contract. Updated versions will be sent out via email as needed. By signing this form, you are aware of the rules we expect every cast and crew member to follow and are fully committed to the dates and times on the production calendar.

Student Name: \_\_\_\_\_ Signature: \_\_\_\_\_

Student Email Address: \_\_\_\_\_

Student Cell Number: \_\_\_\_\_

Parent Name: \_\_\_\_\_ Parent Signature: \_\_\_\_\_

Parent Email Address: \_\_\_\_\_

Parent Cell Number: \_\_\_\_\_