

# HARMONIA SCHOOL OF MUSIC AND ART SPRING 2019 MAIN STAGE PRODUCTION of



- Students ages 10-17 are invited to register and audition for the cast placement of the Spring Main Stage Production. Must meet the prerequisite: experience in a Musical Theater show and/or classes.
- The rehearsals and the shows will be held at Harmonia School of Music, 204F Mill St. Vienna VA 22180.
- Students must be ready to accept ANY role assigned based on their ability and suitability for the parts and commitment to all rehearsals and show schedules.
- Production Fee: \$650.00 The fee includes over 45 hours of rehearsals and training time, covers almost all costumes, performing in four shows, all sets and props, License & royalty for the show, and the script rental & materials.
- PARENTS - Be prepared to stay for a short orientation meeting at the beginning of the first rehearsal.
- IMPORTANT DATES:

**Audition Dates: Friday, 2/8 & Friday, 2/15**

### **Rehearsals:**

**Fridays, 3/1 – Friday, 5/24 from 4:45 pm-7:45 pm**

*\*Additional Rehearsals may be added closer to the show date if necessary\**

### **Tech & Dress Rehearsals (mandatory):**

**Saturday, 5/25 5:00 pm - 8:00 pm**

**Wednesday, 5/29 5:00 pm - 8:00 pm**

**Thursday, 5/30 5:00 pm - 8:00 pm**

### **Show Dates:**

**Friday, 5/31 7:00 pm (cast call 4:30 pm)**

**Saturday, 6/01 3:30 pm & 7:00 pm (cast call 1:00 pm)**

**Sunday, 6/02 3:30 pm (cast call 1:00 pm)**

For further questions contact Harmonia School of Music & Art  
703-938-7301 | [harmonia@harmoniaschool.org](mailto:harmonia@harmoniaschool.org)

## CAST PLACEMENT AUDITION

1. Students must complete the registration before auditioning for cast placement.
2. Cast placement audition will be held on **Friday, 2/8** & **Friday, 2/15**
3. Ages 10-17, Prerequisite: experience in a Musical Theater show and/or class training
4. The Cast placement results will be emailed to everyone by **Monday, 2/18**.
5. **The Cast placements will be made according to individual abilities and suitability. All cast members must be willing to accept the role(s) given.**

### PLEASE BE PREPARED TO:

1. Sing a memorized **one-minute song** selection of your choice (your favorite song). Bring sheet music or accompaniment recording.
2. Read Sides - present cold readings from the ***Once on This Island, Jr.*** script.
3. Dance Call - demonstrate some instructed dance movements or dance.
4. This is your chance to "let your light shine" and show the directors what you can do!

**Be confident, be positive, and be yourself!**

## SHOW EXPECTATIONS AND AGREEMENT

### EXPECTATIONS

1. Be ready to work on the scenes and songs scheduled for that rehearsal.
2. Be ready to work ahead, both musically and dramatically.
3. Use rehearsal "down time" wisely—grab a friend and run some lines!
4. Always behave in an appropriate manner. We have a no tolerance policy (see below)
5. Missed rehearsals will not be tolerated – Check your schedules for dates of your rehearsals and make sure you are there!!
6. All music and speaking parts, and songs must be **memorized** by **March 16th**.
7. **Cast members MUST attend all required rehearsals and performances. A cast member who misses more than two rehearsals or any of the tech and dress rehearsals will be replaced or dismissed.**
8. The director(s) must be notified in advance of any absences from rehearsals. The cast members with more than two absences, tardiness and / or a "No-Show" will be grounds for dismissal.
9. Cast members must understand that if your behavior or attitude is deemed unproductive or disrespectful to the director and other cast or crewmembers, you will be subject to dismissal.
10. All cast members are expected to arrive and depart on time. Showing up late not only hurts you, but also disrupts the rehearsal process.

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## Items to bring to every rehearsal

1. Bottled water (labeled with your name) and a snack
2. Pencil and highlighter
3. Black Jazz or ballet shoes
4. Script and Binder

## Family Involvement and Volunteers

Please:

- Support your young performer at home: Run lines; ask to hear songs, make sure they are here on time.
- Look for ways to get involved in the process. See volunteer options on registration form.

## Communication

Please add [harmonia@harmoniaschool.org](mailto:harmonia@harmoniaschool.org) to your email contacts / approved sender list to ensure you receive all important emails from us.

## Schedules

- It is very important for you to be at every rehearsal and do your best to be on time. The **Friday rehearsals begin at 4:45pm** and the Saturday, Tech/Dress rehearsals at 5:00pm. We intend to use every minute of the rehearsal time!
- We will contact you with any updated information, schedule changes and anything else needed to keep us all on the same page. Please do not hesitate to contact us with questions or concerns!

Sonia Yon – [sonia@harmoniaschool.org](mailto:sonia@harmoniaschool.org)

Office – [harmonia@harmoniaschool.org](mailto:harmonia@harmoniaschool.org)

## Policies

- ❖ **Students will be dismissed from the production for disruptive or disrespectful behavior. We reserve the right to replace any player due to lack of preparedness or absences.**
- ❖ **No refund** will be issued after submission of contract.
- ❖ I understand and agree that my child is expected to carry his/her own accident and medical insurance. I release Harmonia School of Music & Art from any and all liability and /or claims or damages arising out of personal injury of any kind. If necessary, I authorize Harmonia School of Music & Art to administer first aid and/or authorize medical treatment for my child.
- ❖ **Photography Rights**  
Harmonia School of Music & Arts reserves the right to use photos and videos taken for this production for promotional materials.

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# ADVICE TO PARENTS AND STUDENTS ABOUT CASTING:

## Advice to Students

Casting is a tricky thing. When shows are cast, the directors and producers have a zillion things they have to take into consideration. When we cast at Harmonia School, we are looking for good auditions, talent, directability, attitude, focus, acting technique, projection, choice of material, choices within the material, audition technique, and a willingness to try. We try to challenge each actor. We work to give each actor, and each cast a good experience, in the rehearsal process and in performance. We look at group dynamics. We look at age and gender groupings. Also, we cast to serve each show.

In a sense, casting is like putting together a giant puzzle. The actors who audition are the puzzle pieces. Our challenge is to move the puzzle pieces around until we fulfill the big picture and complete the puzzle to the best of our ability, satisfying all of our requirements for each show. It's not an easy task when you consider there are so many puzzle pieces to place! Faced with such a challenge, it becomes clear how important the audition is. The audition process can be a scary, nerve-wracking, arduous experience, but it is essential as it is only through auditions that we can meet new talent and see how returning actors have grown within the work, giving us an idea of how to begin to place them within a show. Knowing this, it is our hope that our young actors take the audition process seriously enough to come well prepared. We know auditioning isn't easy.

For every role, there are at least, AT LEAST, three wonderful choices, and in most cases, many more—all of which would be great versions of these shows. Of course, this is why we can go to the theatre and see different casts do the same show many times. So many details to consider. So much talent. So many options. A lot of matching and moving and thinking and rethinking - trying out various combinations of people for the different casts. It is a long process filled with many possible endings.

What happens when there is more than just one “best one”? What do you do when one actor may be “just right” for more than one role? What do you do when that is the case for many of the roles? We want everyone to be happy. Of course, this is not always the case. We realize that. We are actors, too. We have all been cast in smaller roles than we would have liked. We have all felt crushed when casting announcements were made. But we have also gone through the process of learning that there is much joy to be found, even in the smallest of roles. Though a character may only have two lines, the playwright wrote those two lines for that character for a reason—not just because—but because those two lines were important for that character to say in order to further the idea of the play. It really isn't how big your part is—it's what you do with the part you have in order to best serve the play. “There are no small parts, only small actors.” It's true. You might be absolutely right for a certain part, you may want it more than you've ever wanted anything, you may even be sure you are going to get it – your friends may tell you that you are definitely going to get it – and then the part might just go to someone else. And that's how it goes in casting. As an actor, you must be able to handle those disappointments graciously and to learn to put your disappointment aside when it comes time to begin rehearsals.

So, to all of the actors, thank you for having the courage to audition. Thank you for wanting to be a part of the theatre and the Harmonia School family. Thank you for all being so right for so many roles in these shows. Now we challenge you to breathe and talk and walk and sing and dance for these characters in ways that have never been tried. We offer you these parts...now we wonder, what will you do with them ...

## Advice to Parents About Casting Day

If you read the information above, you know that casting isn't an easy process. Our goal is to place a large number of students into a smaller number of roles, serve the integrity of all the shows and make everyone happy. We hope this letter helps to give you some context for the casting list you will receive from us, as well as some guidance on how to support your child as we head into rehearsals.

When we cast the shows, we are looking at the following:

- Numbers. Do we have the right number of actors to fill each show?
- Skills. Who can play these parts? Who has the range to sing it well? Who has the emotional depth – or the comedic timing? Who has the physical qualities that are needed for each part? Who is right for which part?
- Age. Is there an age the role must be—young or old. Can we cast against that stipulation or do we need to adhere to it? Age. Different shows require different ages. Older does not mean a better actor. Some of the younger students here are working at the same skill level as our oldest students. We expect all ages to learn from each other.

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- Gender. Is there a gender requirement – does the role need to be played by a boy or a girl? Can we mix it up and have a girl play a role that is written for and traditionally played by a male actor? (We do this a lot!) Or have a boy play a role that is written for a traditionally played by a female actor (We have done this too!)
- Who needs to be challenged in a specific way and what challenge is each actor ready for in this moment. Some actors may play two leads in a row. Some actors may often be in the ensemble. We must do what’s best for each individual actor, as well as what is best for the play as a whole. An actor may wish for a bigger role but if the requirements of that role are going to present challenges that the actor, at this point in her process, is not ready to tackle – on a stage, in front of an audience – we will find a role that will challenge, but not defeat that actor. It is our job in casting to always stretch our kids as far as we can - to challenge them as much as we can - without ever crossing the line into casting them in a role in which they will not be successful.
- The ensemble. Do these actors fit together—will they all work well together, and will they sound or look right together.

When we cast a show, we do NOT pay heed to the following:

- “My child has paid her dues...” If a child is participating in the program, we assume that she is doing her best, working to hone her creative skills so that she will grow as an artist and best serve the play in which she is appearing. They have all paid their dues.
- “So-and-So always gets good parts. That’s not fair.” Actors get cast in the roles that will challenge them and, in the roles, we feel they can accomplish well, to best serve the play. Actors who come in with good, prepared auditions often get cast in good roles. Actors who work on their acting/dancing/singing skills and striving toward a higher level of artistry may also find themselves in good roles. However, actors who audition well also get cast in the ensemble every single show. Good actors/dancers/singers get cast in the ensemble every single show. There simply aren’t enough “big” parts for those who deserve them. That is the reality of the theatre. The lesson here is: Work for what you want, but you might not always get what you want. Life is not always fair. Make lemonade out of lemons and maybe you’ll find you are exactly where you are supposed to be.

What to tell your children when they are upset because they didn’t get cast in the role they wanted:

- Talk about what is good about how they were cast...a new challenge, a great director, friends in the cast. Find the “known” positive aspects of the casting and focus on those—the “unknown” positives will reveal themselves throughout the process.
- Discuss some of the information from above—and about the fact that there are many talented actors and fewer great roles. We would love to cast everyone in the roles they want—we really do want every child to be happy—but it just isn’t always possible. The trick is to make each experience an adventure and to find what there is to be learned from each role and each show.
- Remind them that just because they may not have gotten the role they wanted does not mean they weren’t great or right for the role. There are many ways to cast every part.
- Emphasize that we look out for all the actors, no matter how big or small their role may be. Just because they don’t have lines does not mean they won’t have plenty to do or that they won’t have a great time during the process. We truly try to feature everyone in the result, but it is the process that is most important.
- Speak with them about how they felt their auditions went. Talk about possibly preparing better or taking more creative risks the next time. Make sure they also think about what they did well at their audition – about what went well! Remind them that auditioning is a skill, and actors get better at it each time they do it!

Our mission at Harmonia School reaches beyond just putting up shows or creating good actors. We hope that the actors come away having a greater sense of themselves, buoyed by a healthy self-esteem. We hope they feel comfortable expressing themselves, and trust that their ideas are important and worthy of being heard. We hope they feel strong and brave enough to take risks on stage and in the world. We hope they can work well in an ensemble with humility, while retaining their sense of individualism. We hope they can learn from others, regardless of age, and respect them as creative beings. And when they hear the applause, along their life journeys, we hope they can take a moment to revel in their success, and then smile and thank their audience for supporting their efforts.

We hope this helps smooth out any bumps that could arise during casting time. We want everyone to have a great time here at Harmonia School and to know that there is method to this casting madness, as well as the best of intentions behind every decision.

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