

Legacy Studios Drama Club Presents

Much Ado About Nothing

Thank you for your interest in NHA's Fall Shakespeare production of Hamlet in partnership with Elm Shakespeare. This production provides an exciting opportunity for all interested students to work together, regardless of experience! NHA productions are open to ALL high school students in the New Haven area (NHPS Schools, ECA, & Tech Schools). Every NHA production is a big undertaking and we need to know that students who choose to participate will be able to commit to the time and attention required. Please read this packet thoroughly and do not hesitate to contact Ty Scurry (Tyheed.Scurry@new-haven.k12.ct.us or 2034447269) with any questions.

Auditions & Callbacks

Monday, September 14th - 4:30 - 7:00

First Rehearsal

Tuesday, September 15th - 4:30 - 7:00

Parent Meeting

Friday, September 25th - 6:30

Full Run-Through Rehearsals (No Absences)

October 19th - October 22nd

Tech rehearsals (No Absences)

Super Saturday - **Saturday, October 24th**

Cue to Cue - **Monday, October 26th**

Tech Rehearsals - **October 27 - November 4th**

STRIKE - **Monday, November 9th**

Show Dates

November 5th - 7:30pm

November 6th - 7:30pm

November 7th - 7:30pm

November 8th - 6:30pm

IMPORTANT DOCUMENTS & FORMS

[Audition Form](#)

[Parent/Guardian Consent Packet](#)

[Rehearsal Calendar](#)

CONFLICT POLICIES

Please do not audition or sign up for tech crew if you are not in a position to commit to the production.

Putting on a production is a collaborative ensemble-building exercise requiring discipline, professionalism, and a high level of energy and commitment from the outset. Student conflicts not only jeopardize this but also impede work on the production, making it more arduous and time-consuming for all concerned. While talent is a primary consideration when casting, level of commitment will also be a consideration and final choices for roles will be made with this in mind. The same holds true for the tech crew.

Due to the tight production schedule, please ensure **ALL** conflicts are noted on the audition form.

Please note that excessive conflicts will affect casting decisions. PERFORMANCE & TECH WEEK CONFLICTS WILL NOT BE ACCEPTED.

Conflicts presented after the first rehearsal will not be honored and will affect your ability and credibility for future productions.

In cases of habitual tardiness, missed rehearsals/build days, or with students who have not been honest with us regarding their conflicts, we reserve the right to reassign roles as necessary or remove a student from the production.

It is up to actors to get any missed blocking from the stage manager and spend an equivalent amount of time at home rehearsing missed material.

AUDITION PROCESS

1. Attend the Pre-Audition Workshop (When Available)

A pre-audition workshop will be held. You are encouraged but not required to attend. You will get a head start on some sides/audition monologues and learn a fight choreo combination that will be taught at the audition.

For approximately 30 minutes after the workshop, is an optional parent/guardian Q&A for parents of prospective actors and tech students to learn more about Legacy Studios Drama Club and our production

2. The Audition

You will audition in front of an audition panel (Director, NHA Staff & Alumna). You will perform your audition monologue and song if it is a musical. You will also be asked some questions and perform a few exercises (tongue twisted, etc.). For musicals, accompaniment will be provided (either a live pianist or backing tracks). You may be asked to do a short vocal range test so we have a better idea of your range. For musicals you will also participate in a group dance audition where students will learn a piece of choreo from the production.

There will also be group readings of certain character monologues and scenes. Come dressed ready to move a lot.

3. Callbacks

After auditions some students will be called for certain roles. Please note that a callback is not a guarantee for a role - Callbacks simply mean we need to see more of you to make a proper decision. If you are asked to come to callbacks. You will be asked to read from the script - sides will be given to you. IOn cases for a musical you may also be asked to learn a song - music will be given - or sing your original auditioning song. Wear clothes and shoes you can dance in - we will ask you to perform the audition choreography for musicals.

Actors not called back may still be cast!

The cast list will be emailed on the same evening as Auditions.

REMINDER: Your online audition form, and parent/guardian consent forms must be submitted by our first rehearsal! You will be removed from the production if your forms aren't received by the due date.

NHA Legacy Studios Drama Club Casting Policies

Legacy Studios Drama Club productions will follow a standard, rigorous casting process:

- Casting is conducted through in-person auditions.
- Casting decisions are made by a panel consisting of the Director and at least two other adults (NHA Staff or Drama Alumna)
- The panel may generally employ a casting rubric to develop their cast objectively
- The panel may conduct callbacks as appropriate to the show and the roles that need to be filled.

Upon selecting the cast, the Director will announce the roles in the following manner:

- All roles cast will be announced via email to all auditioning actors by the date committed in the Show Information Packet unless otherwise notified.
 - A student must accept or reject a role within 24 hours.
 - The panel may continue to recruit until the 2nd rehearsal for open roles
1. We consider all auditionees for all roles. However, the audition panel will take into consideration your preference for the size of the role. Please indicate on your actor form if you prefer a role with large, medium, or small responsibilities or have no preference at all. Additionally, if there is only one part you would be willing to take please let us know your preference, but be aware there is a chance you will not get cast at all. The audition panel reserves the right to place a performer in the role that best suits them and best serves the play.
 2. Grade level and previous involvement are **not** a factor in the selection of roles.
 3. In addition to skill set, for some roles, look (not looks) matters - i.e. relative height or age of paired characters.
 4. The adult audition panel (not student stage managers, choreographers, etc.) has the final say on casting. They take responsibility for all selections and any concerns are to be addressed to them only.
 5. The guiding principle of all we do is to "Serve the Play".

WHAT THE DIRECTOR IS LOOKING FOR & EVALUATING

IMAGINATION & CREATIVITY — your unique interpretation of language or character

CHARACTER DEVELOPMENT — do you embody the character with your voice and body?

EXPRESSIVENESS — is it in your words? your face? your body?

HONESTY — are you reacting and speaking as your character would?

SENSE OF FOCUS — do you live in the world or are you too aware of the audience?

MOVEMENT SKILLS — do you experiment with the stage directions in the script or stand stiff?

VOCAL QUALITIES — pitch, placement, articulation, and projection (Are you loud enough? Can we understand your words? Do you use inflection?)

A Note On Casting Decisions

Auditions are hard. We sincerely appreciate the courage it takes to put yourself on the line and to risk what feels like rejection when you don't get the role you want or even a part in a show. We also know that casting decisions will inevitably disappoint some of you.

Here's what we won't do:

1. Reconsider a casting decision. Once a casting decision has been made, it is final. The director will not offer explanations for, entertain complaints about, or discuss in any way the decisions that have been made, with anyone
2. Discuss the casting decision with parents. The director will not discuss the casting decision or the student's audition with the student's parent(s).

What we will do:

1. . Provide written feedback to student inquiries about the audition. If a student wishes to receive written feedback about their audition, they are welcome to email to tyheed.scurry@new-haven.k12.ct.us, and the director will respond with a personal email as soon as they are able. The response will include kind and constructive criticism regarding a student's audition and specific advice about where to most effectively direct efforts for improvement. We ask you to wait one week after the audition to request feedback.
2. Describe what goes into casting a show. Casting is a challenging and complicated process, involving multiple variables. A number of key elements that go into a casting decision are simply out of a student's control. By the same token, we want students to know what elements they can control and improve upon.

3. Encourage ongoing training. Finally, we urge students to continue their training through workshops and classes, whenever possible, and will happily point any student toward upcoming opportunities that require no audition to participate. We believe it is much more productive and effective to work on one's performance skills when the pressure of auditioning is not looming ahead.

I DIDN'T GET CAST; CAN I GET SOME FEEDBACK ON HOW I MAY DO BETTER NEXT TIME?

This is always a hard question. Here are some reasons why actors do not get cast that come up again and again:

1. Remember that all behavior at auditions is part of your audition. Be respectful of the production team, other auditioners, and the audition room.
2. Great performers are not right for every show. You may have rocked your audition, but may not be the right fit for any of the roles for that particular show.
3. Be energetic, confident, and willing to try anything that the director or production staff may suggest. Directors will test you to see if you can take direction, if you say "no" or take issue with a suggestion at an audition, that tells the director that you do not take direction well.
4. **CONFLICTS.** A big reason why people are not cast is that they have too many conflicts. Rehearsal schedules are always tight and dealing with conflicts is very difficult.
5. Previous behavior in productions - most especially if that behavior involves having a lot of conflicts that were not listed on your audition form, a disrespectful attitude toward other cast and tech members, gossiping or talking poorly about other students, creating/indulging in drama, or a poor work ethic can all factor into casting decision.