

Disney
THE LITTLE
MERMAID
Audition Packet

*Parents, carefully read through all of the
audition information with your child!*

*Keep pages 1-17
Return signed forms 18-23

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The little mermaid

Dear Potential Cast Member,

First, we would like to thank you for your interest in auditioning for HHS's production of *The Little Mermaid*. Please read these pages very carefully so that you have all of the information regarding auditions, rehearsals and the show. There are important audition tips here on this page, so read and take note before your audition! We are so excited to be directing this amazing show and bringing it to life on the James Barr stage. Our entire production team is committed to making this production an experience that the cast, crews and volunteers, as well as audiences will not forget.

As a helpful guide to characterization and acting, we encourage everyone to watch *Disney's The Little Mermaid*. Maybe you own it or you can check it out from the library.

The Little Mermaid is an extremely character-driven show featuring characters we all know and love. Don't be afraid to throw yourself into the character you're auditioning for; you can't go too far! Character voices and dialects are necessary for the creative team to make casting and callback decisions, so make sure you commit to everything you do during your audition!

During your audition, please do not dress up like a character. If you do, you're telling the creative team who you think you should be. Dress to help you feel the part you're auditioning for by wearing shoes similar to a character so your posture is similar, wearing a dress if the character wears a dress, dressing IN THE STYLE of a character or the show. However, please refrain from wearing a costume, which can diminish the artistic team's creativity of seeing you in other roles you may not have seen for yourself.

When you're singing, whether it be for your initial audition or for callbacks, the most important thing to keep in mind is that acting and intentions are everything. There is a reason you don't see pop stars winning Tony Awards on Broadway. It's not about how you sound, it's about why you're singing, what you're singing for and what you're trying to accomplish thru the music. When a musical breaks into song, it is because of the actor's heightened emotion. Whether it be good or bad, the actor has reached a point where speaking dialogue is no longer an option: the only thing they can do is sing. Keep that in mind when you're preparing for auditions or callbacks. This is one of the most common mistakes in theatre, even with professional actors at the highest levels!

During your audition, be sure to focus on a point ABOVE the heads of the directors. Sing to your invisible scene partner, not us. This will keep you in the moment and eliminate worry. DO NOT TRY TO READ INTO THE DIRECTORS' ODD FACIAL EXPRESSIONS. This is not helpful and can send you in a panic. Figg makes the oddest faces during auditions, and Ms. Houge is making faces at her piano playing not you. Relax and do your thing!

We know schedules are hectic, and you may have conflicts with club sports, dance, 4N6, HHS clubs, vacations, etc. Please take the time to list all conflicts on the audition form. When one cast member is missing from rehearsal, it affects the others in the show, the productivity of rehearsals, and ultimately, the final product! Conflicts are a huge part when considering roles for cast members.

Make sure you take note of everything in this packet, as it will help to answer any questions you may have. Also, please fill out the forms in this packet and make sure to bring them to your audition! We are so excited to be given the opportunity to help bring this amazing show to life here at Homestead! *The Little Mermaid* will prove to be one of the biggest shows in the history of Homestead School Theatre, and our entire production team is committed to making it an experience that volunteers and audiences won't soon forget.

- Amelia Figg-Franzoi and Kristen Houge (Directors of *The Little Mermaid*)

The Little Mermaid

Parent Letter

Your child is interested in participating in this year's HHS musical *The Little Mermaid* to be performed on **February 7-10, 2019**. This show provides a great opportunity to develop the talent of our Homestead students, but it is a big undertaking, and we need to know that the students who choose to participate will be able to commit to the time and attention required. It is extremely difficult to learn a scene and perform it well when individuals are missing from rehearsal.

Please help your child fill in the attached audition form accurately. **Tryouts will be held on Monday, November 5th and Tuesday, November 6th** with callbacks on **Thursday, November 8th**. Remind your child that callbacks are only for roles that are still in question. Those not called back may already be cast!

For tryouts, students are to choose one of the attached monologues/scenes to memorize and present. Students will also choose a song to sing. *Ms. Houge will accompany your child on the piano*. This is simply so we can hear their singing voice! You may be asked to sing a few scales or note patterns.

Please have your child return the audition form and contract to Ms. Houge and Ms. Figg-Franzoi during the first day of auditions. Your child must sign-up for an audition time outside the Black Box Theatre.

Once the musical is cast, all actors will receive a rehearsal schedule, created to best use their time and ours. We will do our best to work around known student conflicts. **All actors will be expected to attend all assigned rehearsals.**

All actors who are cast are required to pay a \$135 activity fee.

Register here: <https://homesteadhs-ar.schooltoday.com/>

Participating in the musical requires the commitment and dedication similar to playing on the school's sports teams. Most rehearsals run from 3-6pm. The final weeks of rehearsals are referred to as Dress Rehearsals and Tech Week; these two weeks are NO CONFLICT weeks. The schedule for those two weeks are below.

February 2019						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
27 Noon-6PM Cast and Pit Rehearsal Costumes 12-6pm	28 Act 1 3-7PM Costumes 3-6pm	29 Act 1 Cast & Pit Rehearsal 3-7:30PM Costumes 3-6pm	30 Act 2 3-7PM Costumes 3-6pm Late Start	31 Act 2 Cast & Pit Rehearsal 3-7:30PM Costumes 3-6pm	1 Full Tech Rehearsal 3-8:30PM	2
3	4 Full Tech Rehearsal 3-8:30PM	5 Full Tech Rehearsal 3-8:30PM	6 Full Tech Rehearsal 3-7:30PM	7 The Little Mermaid 7 PM 5pm call	8 The Little Mermaid 7 PM 5pm call	9 The Little Mermaid 7 PM 5pm call
10 The Little Mermaid 1 PM 10am call	11	12	13	14	15	16

All cast/crew members are required to be at every Tech Week rehearsal until dismissed. Absolutely NO EXCEPTIONS.

PARENT MEETING

There will be a parent meeting on Thursday, December 6, 2018 at 7:00pm in the Black Box Theatre. At least one parent/guardian **MUST** attend this meeting. At this time we will confirm accurate contact information, share the Calendar, gratefully accept volunteers to help with the many aspects of the production, and answer any questions you may have.

We are looking forward to a fantastic production!

Sincerely,

Kristen Houge, *Music Director*

Amelia Figg-Franzoi, *Stage Director*

Wayne Peters, *Technical Director*

character Breakdown

We are doing what is called Blind Casting. Anyone can be any character in the production no matter the gender, age, race, etc.

Ariel—(Female) A little mermaid who longs to be human. Strong vocalist who must be able to convey meaning through gesture and movement. Vocal Range: Soprano Bb3-Eb5

Ariel's Voice - (Group of females, 3-6) They will sing Ariel's songs in the second act, becoming her voice once Ursula takes it from her. Vocal Range: Soprano Bb3-Eb5

Prince Eric—(Male) An adventurous Prince who captures Ariel's heart. Strong actor and vocalist. Vocal Range: Tenor Bb3-Eb5

Sebastian—(Either) a meticulous and anxious crab who tries to keep Ariel safe. Strong singer and actor who can develop a Caribbean accent. Vocal Range: Strong Mix-Belt B3-D5

Flounder—(Either) Ariel's sincere and sensitive best friend who is loyal to the end. Spunky actor and singer. Vocal Range: G3-Db5

Scuttle—(Either) A loudmouthed, optimistic seagull who is an 'expert' in human artifacts. Strong Character Voice and movement. Tap Experience a plus. Vocal Range: Tenor/Alto C3-G4

King Triton—(Male) Ariel's commanding and over-protective Father. Vocal Range: Tenor Ab2-F4

Mersisters—(Female) Ariel's sisters: Aquata, Andrina, Arista, Atina, Adella, Allana. Must be able to create a unique personalities and potentially character voices. Should be strong dancers. Vocal Range: Varies

Ursula—(Female) Manipulative sea witch who tries to overthrow King Triton. Strong Actress and Vocalist with character voice. Vocal Range: Mezzo-Soprano Belt C4-C#5

Flotsam/Jetsam—(Either) The oily and spineless eel lackeys to Ursula. Strong character movement. Vocal Range: Varies

Grimsby—(Either) Prince Eric’s stuffy British guardian. Strong comedic actor willing to learn British accent. Vocal Range: C3-C4

Chef Louis—(Either) French Palace chef with a diabolical side. Strong comedic actor and singer, willing to learn a French Accent. Vocal Range: Bb2-A4

Carlotta—(Female) Headmistress of the palace, maternal figure toward Ariel. Non-singing.

6 Princesses—(Female) Try to win the heart of Prince Eric. Strong vocalists. Vocal Ranges: Vary

Pilot—(Either) Head sailor on Prince Eric’s ship, who likes to entertain the sailors with wild tales. Strong vocalist, large solo. Vocal Range: Bb3-C4

Seahorse—(Either) Court herald for King Triton. Non-singing. Featured acting role.

Human Ensemble: Sailors, Chefs, Maids, Princesses

Tentac-gulls Ensemble: Ursula’s Tentacles, Sea Gulls

Sea Creatures Ensemble: Sea Creatures, Merfolk

MONOLOGUE and SCENE INFORMATION

Directions

1. Choose 1 of the Monologues to memorize and present
2. You are NOT auditioning for a specific part!
3. Say your first name loudly and clearly!
4. Tell us your grade.
5. Tell us which monologue you’ve chosen
6. Practice/ Practice/ Practice
7. Use voices, these are all ridiculous fairy tale creatures, be silly!

Example: “Hello, my name is Shawna Williams. I’m in 10th grade and I’ll be doing the monologue of Grimsby.

Important Notes!

Your directors are looking for expression, creativity, preparedness, and a commanding speaking voice from the stage! Have fun with your monologue! Don’t be afraid to try something different!

The best way to prepare is to actually practice this **out loud** in a full voice! Pair up with a partner and present your monologues to each other!

Practice out loud in front of your mom or dad! Video record yourself on your phone and watch for ways to improve!

CHOOSE ONE OF THESE MONOLOGUES

Monologue 1: I swam with the seals as far as the reef and then I taunted the anemones and dared them to catch me but they couldn't of course, so I lay on the ocean bed and made patterns with my tail and sang with a whale and then road it back as far as the wreck. The wreck? Why can't I go there? There are strange things there, things that make you wonder. Wonder about their lives, their lives up above. Tell me about the land above the water. Tell me, please.

Monologue 2: Most people don't know that there's a magic time, a little blue window, when mermaids can be anything they want. Not part fish and part human, but all at once themselves: tail strong enough to walk on, lungs able to hold air and water. When a mermaid is under the sea, she is all fish, swimming like the others, water flowing through her. But she thinks: I am not fish. I want to breathe the way the mortal humans do. When a mermaid is on land, she must give up her tail and take on legs, wobble along until it feels ok, and breathe only air, like mortals. But then she thinks: I am not mortal either. She is happiest in the mermaid hour, the time you see her on the rock, beautiful fins sweeping across stone, her chest rising and falling with fresh air in full lungs. It's only there, where air and ocean meet, that she's everything she wants to be. No one needs her to have legs, no one wonders at the smoothness of her perfect tail. When you see her sitting on a rock in the mermaid hour, she isn't waiting for a prince to come and make her human. When I am here in mermaid light, atop my rock, free from land or sea, fish or mortal, I am beautiful.

Monologue 3: At last, I thought you would never come. You are not the first nor will you be the last. I can see it in your eyes, smell it, the longing. I remember. I remember. (*Stops herself*) Don't worry, my dear, you have come to the right person, you will not be disappointed. You shall have your heart's desire. All that you long for shall be yours. Drink this and you will have the woman's body that you long for. Tomorrow morning at sunrise your tail will divide and become two perfect legs. It will cost you. It is no small payment. I have heard you sing. You have the most beautiful voice in the ocean. I expect you have thought of using that beautiful voice to charm your prince, but that will never be. When you open your mouth to speak no sound will come out, for that voice you will have given to me.

Monologue 4: Who you are? (*Howls with laughter*) You think he wants to know who you are? To hear your childish thoughts. Do you think a prince would be interested in your foolish prattle? You who have only ever lived at the bottom of the ocean and know nothing of the world. My dear that tongue of your's will be a liability. Far better without it. You won't be tempted to spoil your beauty.

Monologue 5: Your Majesty, this will be the finest concert I have ever conducted. Your daughters – they will be spectacular! Yes, and in regards to your little Ariel, Yes, yes, she has the most beautiful voice... [sotto] If only she'd show up for rehearsals once in a while. And now I present to you the daughters of Triton; Aquata, Andrina, Arista, Atina, Adella, Allana and the youngest in her musical debut, the seventh little sister, to sing a song I personally wrote for her. Her voice is like a bell, presenting the youngest of the seven sisters, Ar-i... and there she (isn't) - Let's try this again, presenting - Ariel! Um – Ariel? Now where could that girl have gone off to this time?

Monologue 6: (*From distance.*) Ariel, wait for me . . . You know I can't swim that fast. This it is? This is what's so fantastic? Yeah . . . sure . . . it - it's great. Now let's get outta here. What was that? Did you hear something? Not that I'm getting cold fins or anything. It's just, it, err . . . it looks - damp in there. Yeah. And I think I may be coming down with something. Yeah, I got this cough. (*Flounder coughs unconvincingly*) O.K. Yeah - you go. I'll stay and watch for - what? Sharks! Ariel! I'm not a guppy! This is great – I mean, I really love this. Excitement, adventure, danger lurking around every corner – Yay!

Monologue 7: (*Looking through the telescope the wrong way, shouting.*) Whoa! Mermaid off the port bow! Ariel, how you doin' kid? What a swim! So show me what you found in this sunken ship – Was it really creepy? Ohhh! You got human stuff, huh? Hey, lemme see. (*Picks up fork.*) Look at this. Wow - this is special - this is very, very unusual. It's a dinglehopper! Humans use these little babies . . . to straighten their hair out. See - just a little twirl here an' a yank there and – voi la! You got an aesthetically pleasing configuration of hair that humans go nuts over!

Monologue 8: 'I think therefore I am' . . . 'I think therefore I am' . . . or would it not be truer to say that it is 'thinking', the ceaseless chatter, the jabbering voices, the torrent of thoughts clamouring for attention. Is it not this very condition, that is unique to human beings, that distinguishes us from animals? Is it not this, this capacity for thought, the knowledge that we will so soon die. Is it not this very thinking that means I 'am' not. That I cannot 'be'. That I am trapped in my own head, looking on, peering at the world as if through the wrong end of a telescope.

Monologue 9: There is a tune. I cannot get it out of my head. It is strange but sometimes when I stand on this spot I hear it in the sound of the river. Or perhaps it is on the wind. They want me to marry. They think a wife will bring me to my senses. They have introduced me to every eligible young woman in the land. They think that a Royal Wedding will lift the spirits of the Nation. Give them something to celebrate. A real-life fairy story to distract them. But I can't, you see, because of the song. I have to find out who sang it.

Monologue 10: Does it not seem strange to you that I am attended night and day by people whose lives are devoted to my well-being. I am given every attention, my slightest utterance accorded significance, my opinion sought and my words repeated, as if this life of privilege did not render one utterly ill-equipped to know, to understand anything at all. (*Whispers*). I know this and yet I dare not give up this charade, this . . . performance.

Singing Information

Please choose one of these selections to sing at your audition. Pick a song you feel shows your range and fits best with the character you are most interested in. You will sing with the piano, no CDs or a cappella accepted. Please prepare the complete selections as indicated by part, however, the directors reserve the right to start, stop or repeat as desired. In addition, the music director may check for pitch and vocal range. If you are auditioning for more than one part, we may ask if you know any of the other selections at either the audition or at the callback if we wish to hear it.

What we are looking for:

- Energy and smiles
- Acting ability
- If your character has a funny voice, use it.
- ACTING, ACTING, ACTING!
- Connection and understanding of the words being sung
- Confidence!
- Did we mention acting yet?

What we do not want to hear:

- I just got the audition packet
- I'm sick today
- I haven't practiced

Songs to Choose From:

Men:

- "Her Voice"

Women:

- "Part of Your World"
- "Poor Unfortunate Souls"

For all songs we are LOOKING for ACTING skills

EVERYONE's Audition Song:

- Everyone must know the audition song, failure to do so could cost you a role you so dearly desire.
- In singing this song you are not just auditioning for the ensemble you are auditioning for any and every role. We will use callbacks to determine specific songs and roles.
- Try your best and actually practice this.
- As you learn the song, put actions to it, act, smile, and above all breathe.

Part of Your World

PIANO/CONDUCTOR

-4-

#7. "Part of Your World" [C 10-2013]

31 **Semplice, Quasi tempo, in 2**

Musical score for measures 31-34. The vocal line (top staff) has lyrics: "I wan-na be__ where the peo-ple are. I wan-na see,__ wan-na see 'em danc - in'". The Oboe part (second staff) is marked *mp*. The Piano part (third and fourth staves) is marked *mp* and includes the instruction "(w/ Cello)".

Musical score for measures 35-38. The vocal line (top staff) has lyrics: "walk-in' a - round on those... what-d' - ya call 'em? Oh... feet." The Violin and Horn part (second staff) is marked *p* and includes the instruction "(Vns,Hn)". The Piano part (third and fourth staves) includes the instruction "(+Bs Cl,Pizz Bs)".

Più mosso

Musical score for measures 39-42. The vocal line (top staff) has lyrics: "Flip-pin' your fins, you don't get too far. __ Legs__ are re-qui-red for jump-in', danc-in'." The Flute and Oboe part (second staff) is marked *mp* and includes the instruction "(Fl,Ob)". The Piano part (third and fourth staves) includes the instruction "Fuller" and the instruction "(+Stgs)".

43 *Stroll-in' a-long down the... what's that word a-gain? Street. Up where they*

(Fl,Ob)
leggiero

(+ Bells)

47 *walk, up where they run, up where they stay all day in the sun... Wan-der-in'*

(Rds, Vns)
mf

(Hr)

51 *free, wish I could be part of that world. What would I*

Moving forward

(+ Bells)

(+ Hr)

p

Poor Unfortunate Souls

PIANO/CONDUCTOR

-10-

#15. "Poor Unfortunate Souls" [C 10-2013]

107 108 109

la - dy who's with - drawn. It's she who holds her tongue who gets her man. Come on, you

(Ob, Tpt, Hn, Stgs) (Sop Sax)

*rall.
litely*

110 **A tempo** 111 112 113

poor un - for - tu - nate soul! Go a - head! Make your choice. I'm a

(Picc, Ob, Stgs) (Tpt, Hn, Sax)

f

114 115 116 117

ver - y bus - y wom - an and I have - n't got all day. It won't cost much, just your voice. You

(Picc, Ob, Hp) (Rds, Stgs, Bells)

mf *mp litely* *sub. f*

(w/ Vns, "Hus") (Cello)

mf *litely* *sub. f*

118 119 120 121

poor un - for - tu - nate soul. It's sad but true. If you

(w/ Tpt, Hn, Sax)

mf

(+ Tmp)

122 123 124

want to cross a bridge, my sweet, you've got to pay the toll. Take a gulp and take a breath and go a -

(Picc, Ob, Hp)

sub. pp *mp*

(w/ Vns, "Hus")

sub. pp cresc. poco a poco *mp* (w/ Hn)

125 126 127

head and sign the scroll. Flot-sam, Jet-sam, now I've got her, boys, the boss is on a roll. You

mf *f*

rall. *mf* *f*

A tempo

128 poor un for tu nate

(Ob, Vns) *ff*

(w/ Tpt, Hn, Sax) *sfz*

130 soul,

(+ Pica)

(+ Stge) *mf* **molto rit.**

(Tutti) *ff* *sfz*

(w/ Hn, Timp Cello, Bs)

SEGUE AS ONE

Her Voice

PIANO/CONDUCTOR

70

Eric

#11. "Her Voice" [C 10-2013]

71 72 73

I can sense her laugh-ter in the rip-ple of the waves a-against the shore - line.

(Tpt, Hrn, Cl)

mf *mf* *mp* *p*

mf (w/ Cello) *mp* *mf* *mp*

74 75 76 77

I can see her smil-ing in the moonlight as it set-tles on the sand.

(Picc, Bells)

mf dolce

(Hrn, Stgs)

mf *mp* *mp*

78 79 80 81

I can feel her wait-ing just be-yond the pale ho - ri - zon,

(Ob, Cl)

(+Fl, Stgs)

mp *mf* *mp*

82 83

sing - ing out a mel - o - dy too love - ly to with -

(Vlns) *f*

(Ob) *mf* (+Fl) *mf*

84 85

stand. And her

fp *f*

(+Cl) *fp* *f*

(Hr, Cello) *f*

f *molto rall.*

(+Timp)

86 A tempo-more grandly

voice, It's there as dusk is fall - ing. And her

fp *mf espr.*

(w/ Stgs) *f* (w/ Hrn)

voice, it's there as dawn steals by. Pure and

(Fl, Vns) *mf* (+Ob, Cl)

(+ Timp)

bright, it's al - ways near. All day, all night, and still I hear it

(Rdo) *mf* *f* *f* *mf*

88 99 100

call - ing her

(Vns)

(Clar)

rit. e dim.

mp

101 102 103 104

voice.

(w/ Fl)

mp

(+ Cello)

rit.

(+ Bs Pizz on Downbeat)

Meno mosso, poco rubato (ca. ♩ = 100)

The Little Mermaid Audition Form

Show dates are February 7-10

Name: _____ Year in School: _____

Height: _____ Phone: _____ T-Shirt Size: _____

Facebook: Yes/No _____ FB Name: _____

Parents email/phone#: _____

Part Auditioning for: 1st choice _____

2nd choice _____

I will accept any role I only want to be considered for these roles

If not cast, I would like to be assistant director Stage Manager

I am willing to cut/dye/shave for a role in this performance yes no

I am willing to play a gender I don't personally identify as yes no

Past roles/experiences in theatre:

Pre-existing Injuries:

Dance/movement experience: (can you do gymnastics?)

Can you tap dance?

List any and all conflicts you have between December 3 through February 10

****(These conflicts will be honored if you are cast in the show, any not written on this sheet will not be considered a conflict and you will be expected to be at rehearsal) ****

The Little Mermaid

Statement of Purpose:

A statement of purpose should have a sharp focus on your goals and reasons for auditioning. It should show that you have a strong sense of, well, *purpose* in auditioning for the musical *The Little Mermaid*. In your statement of purpose, place the emphasis on all of the reasons that you are auditioning for the show. You may want to write about experiences directly related to theatre, dance, singing and go into detail about why you need to be in this show. Information about particular performances, concerts, actors/directors whose work you admire or whose work aligns with your own goals, and other factors like social emotional needs, sense of self-worth should be included. Avoid writing about anything not directly related to the fine arts department and the show. For example, don't start it with an anecdote about running a marathon or write about your experience volunteering at a homeless shelter.

Basic questions to answer:

- Why do you want to be in *The Little Mermaid*?
- What will you bring to the show?
- What will the show help you with?
- Why should we cast you?
- Tell us more...

Use the space below to write:

The Little Mermaid

Contract

Nov 5, 2018
HHS Drama Department

I, _____ hereby acknowledge this contract for the date of November 5th 2018 through February 10th 2019 and will follow the contract until that time.

In accordance to this contract, I will accept these terms as binding and will forfeit my right as a member of this company should I disrespect any of these next terms.

____ I will not use my phone during rehearsals in accordance to copyright laws. I promise to give my phone to the assistant directors at the beginning of rehearsal and will wait until the end to pick it back up.

____ I will be present and able to work at all of Tech weeks Jan 27th through Feb 6th (No conflicts will be accepted during these weeks

____ I will show up to every performance at my call time, Feb 7th-10th and be ready to perform.

____ I will show up on time to every rehearsal I am supposed to be at, and will be ready to rehearse accordingly.

____ I will come prepared, meaning, dressed to move, with my script and an open mind.

____ I will wear appropriate rehearsal attire, meaning pants/leggings, sneakers or dance shoes and tops that cover my arms, chest, shoulders, armpits. We sweat a lot and really don't want to touch your sweat when dancing and lifting, cover up

____ I will not cut or dye my hair without permission from Figg and our Costume Designer.

____ I understand that "I can't" will not be in my vocabulary, and that I will be involved in every rehearsal I'm at, not sit on the sidelines and watch

____ I will respect all of my cast and crew members, directors and anyone else I come in contact with. Harassment of any kind is not tolerated and I understand I will be replaced immediately.

____ I will use social media respectfully and responsibly. I will not snap, post, tweet, gram anything negative about myself, others or the show. If I do, I understand Administration will be contacted.

____ I will continue to pass all of my classes and not use rehearsal as an excuse as to why I didn't do my homework

____ I will not break any of HHS activities code rules, including use/possession of tobacco, possession, consumption, contact with alcohol, or contact with any uncontrolled substance

____ I will promise to eat at least three meals a day and stay hydrated during the day, understanding that I need to stay healthy

____ I will turn in my contract to Ms. Figg-Franzoi and register online by Dec. 3rd. If I fail to do so, I will forfeit my role in this production. Register here: <https://homesteadhs-ar.schooltoday.com/>

If any of these terms are broken, the contract is deemed broken and you will be asked to leave.

I, _____ understand the provisos above and will bind myself to uphold my name, the name of the department and my friends around me. In signing this document, I conclude that I am in sound mind and body to accept these stipulations.

Signature: _____ Date: _____

Signature of Guardian: _____ Date: _____

Signature of Director _____ Date: _____

Signature of Music Director _____ Date: _____

If there are questions, please call or email Ms. Figg-Franzoi at, afigg-franzoi@mtsd.k12.wi.us or 238-5674

Current Grades:

We are asking for current grades before we start the show so that we know where you stand academically. Your school work is the most important and you need to be passing to participate in the Musical. Once the musical starts we will ask that each week you turn in this sheet to us so that we can help you be the best student you can be and also do the musical.

Name: _____

Date: _____

Hour 1 _____ Grade ____ Teacher Signature _____

Teacher Notes: (This grade will change when test is graded/taken, etc)

Hour 2 _____ Grade ____ Teacher Signature _____

Teacher Notes: (This grade will change when test is graded/taken, etc)

Hour 3 _____ Grade ____ Teacher Signature _____

Teacher Notes: (This grade will change when test is graded/taken, etc)

Hour 4 _____ Grade ____ Teacher Signature _____

Teacher Notes: (This grade will change when test is graded/taken, etc)

Hour 5 _____ Grade ____ Teacher Signature _____

Teacher Notes: (This grade will change when test is graded/taken, etc)

Students notes about grades:

The Little Mermaid rehearsal Lock-In

DECEMBER 7TH 2017

FINE ARTS DEPARTMENT



Anyone involved with the winter musical "The Little Mermaid" is invited!

What the Lock-in is all about

Each winter, over 100 Homestead High School students participate in the winter musical, yet they might not know who they are working with.

Our 1st week of rehearsal this year will end with the magical LOCK-IN!!!

So who is invited? For the Lock-in we are inviting anyone who will work on the musical, this means pit orchestra, costume crew, make-up crew, stage crew and the

cast. We will spend one night in the Fine Arts Wing singing, dancing, reading-through the play, planning costumes, make-up, sets, music and getting to know each other!

The Drama Club Election Board is planning a fun evening with games, music, food and more. Arrival is at 6pm Friday night December 7th and you will be "locked in" until 7am Saturday morning. If you need to leave before that, the only way out will be if a parent or guardian picks you up.

In order to participate, you will have to get your parent or guardian to sign the permission slip saying you are allowed to party at HHS that night.

Friday Dec 7th @ 6pm
until
Saturday Dec 8th @
7am



Permission slips due
December 6th!!



**WE HOPE YOU
ALL JOIN US!!!**

The Little Mermaid Lock-in Permission Form

Dear Parent or Guardian,

Your child is attending the *The Little Mermaid* Lock-in. Everyone attending will participate in group activities, socialize and eat breakfast together. (And of course have fun!) Please read the information below, then sign and return the permission slip at the bottom of this form by December 6th.

Field Trip Information:

Date: December 7th, 2017

Location: 5000 West Mequon Road, Mequon, WI 53092 HHS Black Box Theatre and Performing Arts Center

Arrival time: 6:00 pm Departure time: 7:00am

Rules and restrictions:

- All participants must sign indicating their agreement to these rules.
- Unless other arrangements are made with a parent or guardian, each student is expected to stay the entire night, and will only be released to their parent or guardian. If you plan to arrive late, you must make arrangements ahead of time.
- No one is allowed to attend the lock-in without a signed parental permission slip and contact numbers. Parents may be called to verify if there is doubt.
- Lock-in participants will not be allowed to go outside of school without adult supervision, and if this rule is broken the parent will be called and expected to pick up their teen regardless of the hour.
- The Activities Code must be followed! No illegal drugs, alcohol, dangerous materials, or firearms.
- All lock-in participants must respect others' physical boundaries.
- Inappropriate behavior (i.e. physical intimacy such as cuddling, excessive hugging, kissing, etc.) is not permitted. We will not make purple, Navy Blue, Magenta, etc...
- It is expected that all lock-in participants will participate in the activities. Adequate free time will be scheduled for socializing.
- Violation of these rules will result in disciplinary action and may include the participant being asked to leave the lock-in. Parents will be called to pick them up.
- Be considerate and respectful of other participants and leaders
- Be respectful of the meeting place.
- Clean up after yourself.

Save this part of the form for future reference.

Cut here----- Cut here

I, _____ give my child _____ permission to attend the lock-in on December 7th, 2017 from 6:00 pm to 7:00 am.

I give my permission for _____ to receive emergency medical Treatment if needed. In an emergency, please contact:

Name: _____ Phone: _____

Secondary Contact: _____ Phone: _____

Parent/Guardian Signature: _____ Date: _____