



**SACRED HEART OF JESUS HIGH SCHOOL
CHARLOTTE'S WEB AUDITION PACKET**
Auditions November 27-28, 4:00-6:00 at GRACE UMC
Callbacks (if necessary) November 30, 4:00

A note on *Charlotte's Web* from the director

I am so happy that you have chosen to audition for *Charlotte's Web*. I chose this play for many reasons, the primary reason being that it is a heartfelt, timeless adaptation of a beautiful and well-loved book, a book read by children everywhere. I am so excited to share with you my vision of *Charlotte's Web*.

In this play, we will be exploring the many themes that infuse the book, such as joy, trust, friendship, loyalty, and sadness over the death of a loved one. We will be asking important questions about what it means to truly live, and to live up to one's potential. We will be delving deeply into character, exploring ways to interpret roles that go beyond costuming. For example, if you are playing the wonderful parts of Goose or Templeton the Rat, how do you interpret those memorable roles without wearing an animal costume? If you are playing Charlotte, how do you translate the lean and hungry ways of a bloodthirsty spider into the kind, elegant, remote, and spare beauty that makes up the very nature of who Charlotte is? How do you play Farmer Zuckerman without silliness or caricature, but instead, with honesty about the harsh realities of life on a farm? How do you infuse Fern with courage, sweetness, innocence, and naiveté along with letting her grow away from Wilbur at the end? While this play is very funny at times, it is ultimately a serious, emotional, and moving exploration of what it means to be human.

A note on casting

The audition committee spends hours on this process, making sure our students will have their best opportunity to shine. We have an important balancing act to do. We must try to put on the best production possible, and we must also ensure that everyone has a chance to shine in roles that are right for them, leading or otherwise. *Remember, the art of theatre is not about getting lead roles.* It is about working together as an ensemble to tell a story through which the audience can emotionally respond.

Casting is NEVER a case of the "best" person getting the biggest role and the "worst" person getting the smallest. Very often, it is the smallest roles that leave the biggest impression on an audience. Theatre isn't a race with a first and last place. In order to honestly tell the story of the play, the play must be cast in the way that serves the story best. We strive to make our productions a fun and exciting learning experience for everyone involved. Although sometimes heart breaking, casting is an integral part of theatre, and dealing with disappointment is a huge part of the learning process for students.

IMPORTANT DATES/PRODUCTION INFORMATION

CAST LIST ANNOUNCEMENT

The cast list will be posted on the SHJHS website at approximately 9:00 p.m. on Thursday, November 30, depending on how long callback auditions, should we need them, last.

FIRST REHEARSAL/PARENT MEETING

Our first rehearsal/read-through will be on Friday, December 1 from 3:30-5:30 in the SHJ cafeteria. There will be a mandatory parent meeting immediately following the read-through from 5:30-6:00. At least one parent or guardian from each family will need to attend this important meeting.

CLOSED AUDITIONS AND REHEARSALS

To ensure that our students experience an environment giving them freedom to safely explore their characters, and to keep noise and distractions to a minimum, all auditions and rehearsals are closed. Family and friends are asked to wait outside of the audition/rehearsal area for your student. Occasionally, we may ask for parent volunteers to act as rehearsal chaperones, and we will communicate this need should it arise. If you are not an assigned chaperone, you may be politely asked to leave rehearsal.

SCHEDULE

We will do our best to honor the schedule by making as few changes as possible and by always starting and stopping on time. Please understand that sometimes things happen that are beyond our control. All schedules are subject to change. **Rehearsals for Charlotte's Web will be Monday-Friday from 3:30-5:30 at Sacred Heart or at Holy Family Hall. Not everyone will be called for every rehearsal.** We will not have weekend rehearsals until the last part of January.

CONFLICTS

If you have any conflicts with the rehearsal schedule, such as a job or sports participation, please understand that this will affect your participation in the play. Especially for this intimate ensemble production, it is expected that you be free and able to attend rehearsals in order to participate.

List all conflicts -- standing conflicts (each week), and long-term conflicts (vacations, etc.) -- on your audition sheet. *Only conflicts approved by the director at the time of auditions will be considered excused absences.* Report absences before the scheduled rehearsal time. Illnesses or injuries are excused absences, but long term illnesses or injuries may require modifications to a student's role.

JANUARY 26 – SHOW: PLEASE CLEAR ALL CONFLICTS, INCLUDING WEEKENDS.

FEES

There is a performance fee of \$50 for one child per family, \$70 for two children per family, and \$90 for three or more children per family. This fee helps cover costume costs, royalties, and production costs. No student will be prevented from participating because of financial need. Please contact Principal Ann Keyl at ann.keyl@shjhs.org if you need assistance.

COSTUMES

Carla Thompson, our fantastic costume designer, goes to great lengths to make sure costume costs remain low. Measurements will be taken during the first few weeks of

rehearsals. Actors may need to provide some basic costume pieces (such as tights, t-shirts, shoes) by tech week.

COMMUNICATION

We strive for excellent parent communication. BAND, a free online app, will be our primary means of communication. All specific rehearsal schedules and information will be posted on BAND.

MEMORIZATION

Memorizing your lines is one of the major responsibilities for all actors. Actors who struggle with lines make it difficult for the entire cast to rehearse. **The deadline for memorizing ALL LINES is Friday, January 19.** Actors who are not actively working on memorization by the deadline may be asked to meet with the director to discuss continuation of their role.

ABSENCES

Rehearsal conflicts are difficult on everyone. Please attend all rehearsals. If an actor accumulates too many unexcused absences, they may be required to meet with the director to discuss continuation of their role.

UNDERSTUDIES

Since all kinds of things can happen during our rehearsal period, understudies may be assigned as we go along.

BEHAVIOR/DISCIPLINE POLICY

We will follow the same rules of conduct that students are expected to follow during the school day. Mrs. Prewitt, Ms. Bastable, or Mrs. Keyl will handle any discipline issues which might arise.

VOLUNTEER REQUIREMENTS

It takes a small army to create these productions! That's where our parents come in. If you have a special area of expertise, we would be love to hear from you!

PRODUCTION TEAM

Carrie Prewitt: Director, 660-4774 x118, carrie.prewitt@shjhs.org

Lauren Bastable: Assistant Director/Communication, 660-4774, lauren.bastable@shjhs.org

Carla Thompson - Costumes

Ed Salonus – Set Design

Kathy Southall - SHJHS administrative support 731-660-4774 (8:00-3:00 only)

RECAP OF IMPORTANT DATES

Cast List Posted on SHJHS website: Thursday, November 30, 9:00 pm

First Rehearsal/Read-through: Friday, December 1, 3:30-5:30, SHJ cafeteria

Mandatory Parent Meeting: Friday, December 1, 5:30-6:00, SHJ cafeteria

Memorization Deadline: January 19

SHOW DATES

February 8-10 at the NED Theatre.

AUDITION INSTRUCTIONS

Auditions are CLOSED to everyone except the Audition Committee, an SHJHS Board Member, and the person auditioning. Please ask friends or family to wait for you in the lobby. No photography or videography will be allowed at auditions.

When you arrive at Grace United Methodist Church, you will sign in at the table in the lobby. We will call names in order of the sign-in list. The sign-in table will be open no earlier than 3:30, and we will call the first auditionee at 4:00. Auditions will conclude whenever the last person has auditioned, hopefully no later than 6:00. There is no need to attend both audition dates. If your presence is requested at callbacks, we will contact you via the information on your audition form. If you are not called back, it DOES NOT MEAN you are not cast. Sometimes we only need to hear certain people again or read together to make our final decision. Occasionally, we do not even need to hold Callbacks at all.

TO PREPARE FOR YOUR AUDITION:

- 1) Familiarize yourself with the roles (listed below) and think about which ones you want to audition for. You may or may not be cast as a speaking role or in the role you initially want – keep an open mind about casting. If you haven't read the book, now would be a good time to do so.
- 2) Read the Production Information/Important Dates part of this packet carefully to make sure you understand our expectations, and to make sure you will be able to commit to the show schedule if cast.
- 3) Choose an Audition Monologue (listed below) and **MEMORIZE ONE. YOU WILL NOT BE CAST IN A SPEAKING ROLE WITHOUT PERFORMING A MEMORIZED MONOLOGUE AT YOUR AUDITION!** If there is no monologue listed for the role you want to audition for, just choose your favorite monologue, or the one that seems closest to that role. We are trying to determine if you have the ability to perform memorized lines.
- 4) Familiarize yourself with the Audition Lines (listed below), as you may be asked to read some of them during your audition. These do not have to be memorized.
- 5) Print out your Audition Form (last page of packet), fill it out, and **BRING IT WITH YOU** to your audition. You will hand it to the Audition Committee when you go into the audition room.
- 6) Be prepared for the Audition Committee to ask you questions about your experience, or to work with you on characterization.

ROLE DESCRIPTIONS

SPEAKING ROLES

FIRST, SECOND, and THIRD NARRATORS: The narrators tell the story of the play throughout the entire production. The actors who take on these roles will have substantial line memorization. They must be able to clearly enunciate and project their voices extremely well, and will have a large time commitment as they appear in almost all scenes.

“RUNT” WILBUR (Grade 4-6 only): At the beginning of the play, “Runt” Wilbur is played by a young boy, appearing in the first 10 pages only. This actor will double as a child (non-speaking role) at the Fair later in the play.

WILBUR: a small, lovable, sensitive, and vulnerable young pig. Born a runt, Fern saves him from the ax of her father. He is very lonely until he is befriended by Charlotte. He is persistent, curious, and optimistic, and is a true and loyal friend to everyone. The actor who plays this role must be able to portray a wide range of emotion, without ever losing his joy of living. This actor must have a sweetness and innocence about him, and a kind, gentle, lovable manner. His character develops courage and self-confidence throughout the play.

CHARLOTTE: a complex and elegant spider. She is cool, collected, beautiful, skilled, and unsentimental. She is clever and loyal to her friends. Through her love for Wilbur and her creativity, she produces the miracle of the writing in the web, thereby saving Wilbur’s life. She acts as a mother toward Wilbur. The actress who plays this role must be able to portray the bloodthirsty nature of spiders while at the same time showing kindness and love. She must have a beautiful, melodious speaking voice, if possible. Of all the roles in this production, this is the most difficult to portray. *The actress who plays Charlotte must not be afraid of heights, and must be comfortable with the possibility of flying for this production.*

FERN ARABLE: A young girl who understands what animals say to each other and has a pure sense of justice. She is kind, courageous, gentle, and innocent. Towards the end of the play, she grows up and finds her interests expanding towards the world outside the barn. The actress who plays Fern must take her role very seriously – her first line is, “Where is Papa going with that ax?”

JOHN ARABLE: Fern’s father - a practical man who has lost any sentimental feelings for the barn animals, but cares for his daughter.

MARTHA ARABLE: Fern’s mother – a neurotic woman who can’t understand why Fern thinks the animals can talk, and wants Fern to spend more time with children her own age rather than at the barn.

AVERY ARABLE: Fern’s boisterous, aggressive older brother who enjoys teasing her. He is destructive and unsentimental, although he is a hard worker around the farm.

HOMER ZUCKERMAN: Fern’s uncle – an expert with animals. When he first sees the web, he immediately believes that he has “Some Pig” living in the barn. He does everything he can to capitalize on Wilbur’s fame.

EDITH ZUCKERMAN: Fern’s aunt, who is an example of what life was like for women in the 50’s. In the book, she can usually be found in the kitchen baking pies. She is unusual in thinking that instead of “some pig”, the barn has “some spider”.

LURVY: a rather clumsy but caring and hard-working hired hand at the Zuckerman farm. He is the first to see the writing in the web. At the fair, he accidentally spills water onto Mr. Zuckerman and Avery. Lurvy takes good care of Wilbur.

TEMPLETON: a gluttonous rat who can be talked into a good deed only by bribery. He is crafty and completely selfish, always taking from others and giving nothing in return. He knows nothing of friendship, but he plays a crucial role in the story. He is antagonistic, and is the foil to Wilbur's kindness and generosity.

GOOSE: an attentive but bossy mother goose who stutters. A very comedic role.

GANDER: like his partner Goose, Gander stutters. He is a protective and brave father to his goslings. He is also a comedic part.

SHEEP (Female): a knowledgeable and elderly animal on Zuckerman's farm, who is very matter-of-fact about disclosing Wilbur's fate)

LAMB (Grade 4-6, male or female): a not very welcoming animal on Zuckerman's farm who thinks it knows better than Wilbur. Has a very sarcastic attitude.

UNCLE (Male): an old and well-fed prize-winning pig at the Fair with a corny sense of humor.

THREE BABY SPIDERS (Grades 4-6): The only children of Charlotte to stay in the barn. They introduce themselves to Wilbur and he promises to protect them. Prior to appearing as spiders at the very end of the play, they will appear as children (non-speaking roles) at the fair.

REPORTER: arrives at the Zuckerman's farm to interview the family about the writing in the web. Is also at the Fair.

PHOTOGRAPHER: arrives at the Zuckerman's farm to take pictures of Wilbur for the paper. Is also in the Fair scene.

ANNOUNCER: a showperson who announces Wilbur at the fair. Lots of big lines.

FIRST, SECOND, and THIRD SPECTATORS: Ooh and aah over Wilbur at the fair.

FIRST, SECOND, and THIRD FAIRGOERS: They discuss Wilbur at the awards ceremony.

NON-SPEAKING ROLES

FAIRGOERS (includes Runt Wilbur and Three Baby Spiders)

REPORTERS

PHOTOGRAPHERS

AUDITION MONOLOGUES

To be considered for ANY speaking role you must perform ONE of the following monologues FROM MEMORY. The monologue does not have to correspond with the role(s) for which you are auditioning. If you are not sure which role you want to audition for, just pick your favorite monologue, or the one that most closely fits. The parts in parentheses are stage directions – do not read those aloud.

Charlotte: Good night, Wilbur. (pause) What to do. What to do? I promised to save his life, and I am determined to keep that promise. But how? (pause) Wait a minute. The way to save Wilbur is to play a trick on Zuckerman. If I can fool a bug, I can surely fool a man. People are not as smart as bugs. (pause) Of course, that's it. This will not be easy, but it must be done. First, I tear a section out of the web and eave an open space in the middle. Now, I shall weave new threads to take the place of the ones I removed. (She chants slightly) Swing spinnerets. Let out the thread. The longer it gets, the better it's read. (She begins to "write" with elaborate movements) Atta girl. Attach. Pay out line. Descend. Complete the curve. Easy now. That's it. Back up. Take your time. Now tie it off. Good. (She chants) The message is spun. I've come to the end. The job that I've done is all for my friend. "Some Pig" Not bad, old girl, for the first time around.

Charlotte: I'm a little tired, perhaps, but I feel peaceful. Your success today was, to a small degree, my success. You will live now, secure and safe... You have been my friend. That, in itself, is a tremendous thing. After all, what's a life, anyway? We're born, we live a little while, we die. A spider's life can't help being something of a mess with all this trapping and eating flies. By helping you, perhaps I was trying to lift up my own life a trifle... I will not be going back to the barn... I'm done for, Wilbur. In a while, I'll be dead. I haven't even strength enough to climb down into the crate...

Wilbur: (unaware of the writing in the web). What did he see? There's nothing here but me. (feels his belly) That's it! He saw me! He saw that I'm big and healthy and....and ready to be made into...ham. They're coming out here right now with guns and knives. I just know it. What can I do? (pause) Wait! That fence that Lurvy patched up. Maybe it's loose again. I have to get out. I have no choice. It's either freedom...or the frying pan. (He spots the bucket) But, first, a little sustenance (He drinks from the bucket) Now, I'm ready. I'm breaking out of this prison. They'll never take me alive! (pause) What am I saying? I've got to get out of here. (He starts to rush offstage) Chaaarrge! (He runs off)

Wilbur: Whatever will happen, will happen. (he gains courage.) I may not live as long as I'd like, but I've lived very well. A good life is much more important than just having a *long* life. So starting now, I'm going to stop worrying about myself. There are more important things than just thinking about yourself all the time. Like *you*, Templeton. You didn't even notice that Charlotte has made an egg sac. (he points.) Up there. She is going to become a mother. For your information, there are 514 eggs in that peachy little sac.

Fern: (*Fern discovers her father intends to slaughter Wilbur and then pleads with him not to do so*) Where's Papa going with the ax? I really don't see why he needs an ax. (listens to mothers reply) What do you mean father is going to do away with the runt pig? You mean he is going to kill just because it is small? I've got to stop him. This is a matter of life and death, and I will not control myself. (yelling) Papa you can't kill the pig just because it's smaller than the others. (pleading) Papa, please don't kill it. It's unfair. The pig couldn't help being born small, could? If I were born small would you have killed me? This is the most terrible case of injustice I ever heard of!

Fern: My very own pig. Now, I have to name you. A perfect name for a perfect pig. (She thinks for a moment.) Fred. That's a good name... but not for you. Clarence... no, you don't

look like a Clarence... Maximillian. Because you're worth a million to me. (A pause. Wilbur and Fern laugh and shake their heads.) Maybe I'm trying too hard. Let's see... Barney, Herman, Lawrence, Newton, Morris, Warren, Willie, Wilbur, William... (Wilbur nudges her.) Wait a minute. Wilbur. (Wilbur nods. Fern tries out the name.) Willlll-bur. (Wilbur smiles and nods.) Wilbur! What a beautiful name!

Homer Zuckerman: A miracle has happened on this farm! It is clear we have no ordinary pig. Edith, call the minister and tell him about the miracle. Then call the Arables. Hurry. You know, Lurvy, I've thought all along that pig of ours was an extra good one. I'd say he's... Some Pig! Well, let's hurry and get the chores done. I'm sure we'll have a lot of visitors when word of this leaks out.

Templeton: Wilbur? That's a pretty tacky name, if you ask me. It is I, Templeton the rat, in person. Well, I will admit it's nice to have a pig around the place again. I haven't had delicious, leftover slops in an age. I'm sure you'll find it in your charitable little heart to share your food with dear old Templeton. Especially if I make nest right here beside your trough. First, I have trash piles to raid. The pickings this time of year are delectable!

Templeton: (Entering, stomach bloated from his night at the Fair.) What a night! What feasting and carousing! A real gorge. I must have eaten the remains of thirty lunches. Oh, it was rich, my friends, rich! (He emits a loud, satisfied sigh.) But don't worry about me. Wilbur's the one you should be worrying about. I've got some bad news for you. As I came past that pig next door, the one that calls himself Uncle, I noticed a blue ribbon on the front of his pen. That means he won first prize. Wait till Zuckerman gets a hankering for some fresh pork and smoked ham. He'll take the knife to you, my boy.

Lurvy: I'm afraid to look. I know it can't happen again. (Looking at web) I don't believe my eyes. "Terrific" It did! It did happen again! "Terrific." Another miracle! Mr. Zuckerman! Come quick! It's another miracle! Sorry, pig, but I got so excited, I almost forgot to leave you your slops. Mrs. Zuckerman even threw in a whole piece of apple strudel she's baking for the visitors. That's what you get for being a terrific pig. Oh, yes. And Mr. Zuckerman's even talking about taking you to the County Fair if all this excitement continues.

Avery: That's Charlotte? It's tremenjus! (Picks up a stick.) That's a fine spider and I'm going to capture it (he moves towards Charlotte.) I want that spider. Let go of my stick, Fern! (He falls into a trough.) Help! That's not fair! You and Wilbur ganged up on me! (Wrinkles nose.) I think we broke a rotten egg. Good night, what a stink! Let's get out of here!

Narrator: Next day, as the Ferris wheel was being taken apart and the race horses were being loaded into their vans and the entertainers were packing up their belongings and driving away in their trailers, Charlotte died. (A pause.) The Fair Grounds were soon deserted. The sheds and buildings were empty and forlorn. The fields were littered with bottles and trash. Of the hundreds of people that had visited the Fair, nobody knew that a gray spider had played the most important part of all. (A beat.) No one was with her when she died.

Baby Spiders (Grades 4-6 only): Salutations! I'm over here! Three of us are staying. We like this place, and we like you! I need a name. Please pick one out for me. Not too fancy, and not too dumb.

Uncle: Just call me Uncle. I'm a spring pig. What did you think I was, a spring chicken? Haw, haw, that was a good one. They're still working on my pen. I just walked away. They'll come after me when they see I'm gone. But I thought I'd wander around and look at the competition. (He looks at Wilbur) Well, no problem here. From what I've seen so far, I've got that blue ribbon all sewed up. But I won't *needle* you about it. Get it? Haw, haw, haw!

Audition Lines

The following lines do not need to be memorized, but we may ask you to read some of them as part of your audition. Be prepared to read any of the lines.

Narrator: Now where should we start? Wait a minute. We've already started. It's early morning. We are at the Arables' farm. Some pigs were born during the night. For now, that is all you need to know.

Narrator: Wilbur never forgot Charlotte. Although he loved her children and grandchildren dearly, none of the new spiders ever quite took her place in his heart. She was in a class by herself. It is not often that someone comes along who is a true friend and a good writer. Charlotte was both.

Homer: Now, I couldn't turn down Fern, could I? She seemed so desperate. Anyway, she only asked six dollars for it. When the pig gets big enough to slaughter, he'll be worth more than six dollars.

Martha Arable: Listen, everybody. I have a suggestion. Why don't we call the Zuckermans? Your Uncle Homer sometimes raises a pig. And if Wilbur goes there to live, you can walk down the road and visit him anytime you like.

Martha Arable: If you go on those swings, you hang on tight, hear me? Don't get dirty! And don't get lost. And don't cross the racetrack when the horses are coming. Watch out for pickpockets! Do you think it's alright, John?

Edith Zuckerman: Homer Zuckerman, I want to know where you plan to keep that pig. I hope it's not going to be more trouble than it's worth. (She cleans up the barn) Ugh. Dirt, spiderwebs... (Fern enters) Fern, honey! I just opened a big can of peaches. You come in and have a dish with us.

Announcer: Ladies and gentlemen, we now present Mr. Homer L. Zuckerman's distinguished pig. (applause) Many of you will recall when the writing first appeared mysteriously on the spider's web in Mr. Zuckermans' barn, calling the attention of all to the fact that this was some pig.

Mr. Arable: Fern, I know more about raising a litter of pigs than you do. A weakling makes trouble. Now run along! (Fern looks at him.) Oh, all right. I'll let you take care of it for a little while. No, Avery, you can't have a pig too. I only distribute pigs to early risers who are trying to rid the world of injustice. Let's eat.

Avery: Hey, I'll be the pig! Watch me! (He kneels next to Wilbur and tosses straw into the air.) Oink, oink oink! A pig! I'm a pig! Oink, oink, oink!

Goose: Hello, hello, hello! I'm Goose. And this is my friend, the Gander, Gander, Gander. We tend to repeat ourselves. Do you have a name... besides "pig?"

Lamb: Oh yeah. The pig. The Zuckermans will fatten you up with delicious slops. (Sarcastically) Nice...to...meet... you... Wilbur. Is all this attention going to go to your head and make you stuck up?

Sheep: We overheard the Zuckermans discussing you. They plan to keep you nice and comfortable. We don't envy you! You know why they want to make you fat and tender, don't you? Wilbur, I don't like to spread bad news. But they're fattening you up because they're going to kill you. Turn you into smoked bacon and ham. It'll happen when the weather turns cold. It's a regular conspiracy.

Gander: I think it's tee, double ee, double rr, double rr, double eye, double ff, double eye, double see, see, see, see, see.

CHARLOTTE'S WEB AUDITION FORM
(PRINT THIS PAGE, FILL IT OUT, AND BRING IT WITH YOU TO YOUR
AUDITION. PLEASE PRINT LEGIBLY)

Actor's Name: _____ Grade: _____ School: _____
Parent/Guardian Name(s): _____

Cell Phone Number and/or email to receive BAND text invitation:

ROLES FOR WHICH I WOULD LIKE TO BE CONSIDERED (Check all that apply):

ENSEMBLE (Non-Speaking: Reporters, Fairgoers) _____

SPEAKING ROLES (Please list all roles in which you are interested, or write ANY)

WILL YOU GRACEFULLY ACCEPT ANY ROLE, SPEAKING OR ENSEMBLE? _____

CONFLICTS Please list all conflicts. This helps us group actors for rehearsals.

****Standing Conflicts -** These are weekly recurring appointments such as lessons or clubs. (Please write NONE if you have no standing conflicts on a given day).

MONDAY _____

TUESDAY _____

WEDNESDAY _____

THURSDAY _____

FRIDAY _____

****Long Term Conflicts or Individual conflict days --** These include conflicts that span several days or a week ie: vacations, sports, etc. Please write NONE if you have no long-term conflicts

*****The cast list will be posted on the SHJHS website at approximately 9:00 pm after callbacks on Thursday, Nov. 30.**

PARENTS AND STUDENTS, PLEASE READ AND SIGN BELOW:

I am participating in this production in order to be part of a working ensemble, and I promise that, if cast, I will do my best to support everyone in the cast, and to allow them to support me. I will work hard to make this production the best it can be. I am aware that our first rehearsal is **FRIDAY, DECEMBER 1 from 3:30-5:30 in the SHJ cafeteria, and that there is a mandatory parent meeting immediately following rehearsal from 5:30-6:00.**

Student Signature _____ Parent Signature _____