

THE STAPLETON THEATRE COMPANY

Willy Wonka

PARTICIPATION AGREEMENT

Welcome to all of you! We're glad you and your family have decided to participate in the Stapleton Theatre Company production of "Willy Wonka"!

Our success RELIES entirely upon the incredible teamwork we've established among our actors, their families and friends, and our parent organization. Our productions are truly community events.

This form describes the contributions that you are expected and required to make as part of your participation in the production. Please note that these support activities are IN ADDITION to the work that you do as an actor, without regard for the number of songs, lines, costumes or dance numbers in which you participate.

Please note also that we do not expect children to participate in most set build or other non-performance activities. Thus, many referrals to a "participant" mean a family member or other responsible adult supporting our young actors.

POSITIVE, SUPPORTIVE AND PROFESSIONAL BEHAVIOR

The Stapleton Theatre Company operates as a "family," mostly by virtue of the challenges of mounting a major production with little time available. In order to maximize the positive experience of our actors (especially our young actors), we ask that you and your children maintain a positive and supportive attitude, even during the tedious waiting times, when you might not understand why there is so much "standing around." Trust us, we have your time foremost in our minds, and we'll do our best to make use of that little time!! Please note that ongoing disruptive behavior will **not** be tolerated. If, after two meetings with parents, the situation persists, the participant may be removed from the production with no refund of fees.

REHEARSAL & PERFORMANCE ATTENDANCE

The success of our show depends upon your timely and consistent attendance at all rehearsals for which you have not indicated a conflict. Conflict Calendars **MUST BE COMPLETE AND ACCURATE BY CALLBACK AUDITIONS**. Should you miss even a single rehearsal for which you have not indicated a conflict on your form, for any reason other than a true emergency, you may be assigned a different role, at the director's discretion. Repeated unexcused absences may result in dismissal from the program with no refund of workshop fee.

ACTOR/PARENT NON-PERFORMING RESPONSIBILITIES

It is critical that each actor (or, in the case of our younger participants, a parent or responsible adult) agrees to work a minimum of 9 hours within one or more of the functions described below. You will be asked to sign up for participation at the first Cast Meeting. If you have expertise in a certain area that you feel is important, but not listed at the volunteer table, please let us know. Participation in supporting activities is FUN, if approached with the right attitude... just ask anyone who's spent a day creating some of our marvelous set pieces!

You may fulfill your "non-acting" responsibilities in a number of ways:

- 1) Contribute 9 hours of time to the production (this helps us most!)
- 2) Designate an alternate person to put in your hours (possibly a grandparent, skilled babysitter, sibling, neighbor, brother-in-law-who's-a-carpenter, etc.)
- 3) Contribute fewer hours than those required but contribute materially to the items needed for production (e.g. hard-to-find props, portions of the sound system needed, set materials) OR cash donation in lieu of hours worked.

Please find a sign-up form on the desk at the FIRST CAST MEETING (all participants under 18 years MUST have a parent attend with them on Feb. 6 and sign up for the area(s) of contribution that most interest you.

BACKSTAGE CHILD SUPERVISION

Our shows involve a large number of children, many of whom require adult supervision, during our time in rehearsal and performance. Backstage noise and commotion are communicated directly to the audience, with a tremendous potential for impacting the audience's experience. In order to avoid this, we post parent volunteers backstage at all dress rehearsals and performances. Parents or guardians (or their alternates) of children under 12 are required to assist with this in addition to their 9 hours of other non-performing responsibilities.

DROP-OFF PROCEDURES

When your child (age 12 or younger) arrives for rehearsals, it is important that you accompany them into the studio and check to see if there are any announcements to be made at the beginning of rehearsal. Changes to schedules, costume requirements, etc. are often made at this time, and we simply cannot effectively contact everyone in as timely a fashion. Remember also to check the website and e-mails for other information.

Please note that we expect every child under the age of nine to have an authorized adult in attendance at all rehearsals.

We do not have the resources to supervise children while they are not working in the rehearsal. Parents may take turns supervising children. Children are expected to maintain respectful silence and demeanor while others are working! Please do not leave your child unattended after the rehearsal ends. Children (and adults!) are welcome to bring homework or other quiet activities for any down-time during rehearsals.

TRAFFIC, PARKING AND OTHER SAFETY INFORMATION

Main studio: There are a large number of parking spaces available on both sides of Greenfield Avenue. Please allow sufficient time to arrive and safely locate a parking place. Please do NOT park in Matteucci's parking lot, or make illegal U-turns on Greenfield Ave. Dance classes end about fifteen minutes before our rehearsals begin, resulting in parking spaces "turning over" as the dancers depart. For the safety of your child, DO NOT allow them to exit/enter cars that are in the roadway. Take the time to find an appropriate spot, or use our driveway to pull in and drop off children.

OTHER MANDATORY MEETINGS

There will be a mandatory meeting announced later to discuss the costumes, props, and set-building for the show. Other meetings may be called at the discretion of the Production Team. These are typically brief, happen at the beginning of rehearsal, and are very informative. It is our goal to maximize the effectiveness of our communication with you, and this is best accomplished when both parties are committed to the process.

TIMELY ARRIVAL

You must arrive, ready to work by the scheduled start time, so we suggest being in the studio at least five minutes before start time. Late arrivals impact the entire company. We strive to instill professional behavior in our younger actors, and motivation by example by more experienced team members is the best way to do so.

As they say: "If you're early, you're on time. If you're on time, you're late!"

SHOW MOVE-IN AND STRIKE—MANDATORY ATTENDANCE IF YOU WISH TO BE IN SHOW!

All adults (whether actors or parents of young actors) MUST, without exception, assist in move-in to the theater on Sunday, April 29 and participate in "Strike," or the removal of all of our sets, props, litter and other paraphernalia from the theater once our final performance is over on Sunday, May 13. Time is estimated to be from 5 pm until 9pm on April 29th and immediately following the show until appx. 8:00pm on May 13th.

FINANCIAL & PARTICIPATION COMMITMENT

The Stapleton Theatre Company is a division of the Stapleton School of the Performing Arts, a non profit organization registered with the State of California #62-0202381. Each production must be self-supporting. This means that revenue from ticket sales and workshop fees must cover the cost of the production. Production costs include costumes and the paid creative team, the musicians, theater rental, royalties, publicity, lighting, sound, and more. The workshop fee is \$195; additional family members in the same show pay \$115 each. The workshop fee must be paid the first week of rehearsals. *(Note: If it is financially challenging to pay the entire fee at once, we may be able to arrange a payment plan. Please see the producer).* You may pay your fee with cash, personal check or Visa/MasterCard. There will be other optional costs for participants, such as a DVD of the production and tickets to the show.

TICKET SALES

Each family involved in the production should make a firm commitment to buy for themselves or to actively sell to others as many tickets as possible EARLY in the ticket sales process. There will be an early sales discounted ticket price and a contest for early sales. While there is no firm commitment required, we ask that you make it a goal to sell 20-40 tickets, depending on how many family members participate. You are our best salespeople, and we want to play to full houses! This show will not only be a fondly cherished memory for you and your family and friends, but for all those who see the show. Sufficient advance ticket sales may result in more performances being added, so SELL!!!