

RHS SEUSSICAL CALL BACK LIST

Read Everything

Boys	Girls	Dancers
Ethan Burke	Baileigh Aldrich	Abby Bird
Kameren Butler	Carlee Bleeker	Stacey Coleman
Josh Dominowski	Anna Erichsen	Kayla Lewicki
Tristen Flay	Maddy Fryc	Clarissa Mousel
Matt Hastings	Delaney Good	Jen Orent
Bjorn Hjelm	Emily Gordon	Gretchen Parker
Alex Hoffman	Eve Hillman	Angie Torres
Cash Maciel	Betsy Hoekstra	
Sam Nelson	Hannah Jamrog	
Tate Radaz	Rachel Kreager	
Bradley Sanders	Greta Kruse	
Bradley Sinclair	Raquel Maciel	
Micah Tasma	Maggie McCall	
Mitchell Todd	Gabi Nelson	
Caleb Waldvogel	Chloe Nelson	
Harrison Witt		

A **huge thank** you to everyone who auditioned! Please remember that just because you are not called back doesn't mean that you are not in the show. Everyone should check the cast list on Tuesday.

Callbacks will begin at 4:00 on the RHS stage. Everyone should be ready to dance.

Attached is a release form for flying. Everyone called back must print and fill out this form. You will NOT all fly. However, we need a release form from all of you just in case.

Also attached is a letter from a fellow theater teacher and professional actor detailing the benefits of being an understudy. Everyone needs to read this letter. We would like those of you who have opted out of the understudy opportunity to **reconsider your decision**. We are concerned that you may have the wrong understanding of how this process will work. By accepting the understudy opportunity you are not only opening the door to learning and personal coaching, but are also increasing your potential as a supporting character role. **We are looking for team players of YES people.**

UNDERSTUDY.....SAVIOR OF THE THEATRE

One of the most important and difficult roles of a company member is the understudy assignment. Not everyone is capable of doing this. It requires self-motivation, self-reliance, and a commitment to excellent theatre. You will not find a professional who has not been a part of an understudy scheme in a company.

- The understudy is not a lesser being. Most professional actors begin important theatre assignments by performing this requirement as a part of their duties.
- Every professional company has a system of understudies required by Actors Equity. It gives extra pay, ensures the success of the production, and is a vital safety valve making sure there is no interruption in a production schedule.
- These assignments are sought after and a feather in the cap of professionals. They are relied on by the rest of the company. They offer a chance to learn and possibly perform important roles, sometimes better than whom they may understudy.
- Directors and company managers learn to rely on these professionals as integral to any casting process and often ensure a players worth and connection to the theatre.
- The successful completion of duties often lead to open doors for greater opportunities in casting.
- If you are a serious actor, you never turn down the opportunity to accept this honor and responsibility. You are building your craft and your understanding of the collaborative nature of what we do. We may compete for roles, but in the end we work as one to achieve a product able to move audiences.
- In a professional setting, the understudy will, in all likelihood, go on to perform the role. In long runs, people get sick, have emergencies, take vacations, or become injured. Sometimes they need to be replaced because of another opportunity. The understudy is often the go to person and climbs another step to being invaluable and loved by Directors.

Selfishness is not a theatre trait that will get you far. Working as a professional is something not many people in the world are able to do successfully. You must be passionate about your craft and find ways to survive this difficult profession. Very few people achieve stardom. This should not be a goal. We do this because we love it. Not the fleeting dream of being a megastar. In all likelihood, this will not happen to you. Your passion and the reward of living a life as a performer is the prize. I can pretty much guarantee that a Director will not cast you again if you refuse an understudy assignment.

My personal experience in the profession is a testament to this. When I finally broke into a large professional company as a chorus member, my ability to go on as an understudy and maintain the integrity and high quality of the role I was replacing made me irreplaceable to the Director and led to better and better casting. It allowed me to play many leading roles, some of which I became a permanent replacement. It also opened up larger possibilities in casting. Directors cast the people they trust.

In my high school, with a several week performance schedule, I have had to use understudies several times in performance and once in a competition. This person did the job well and earned the respect and admiration of myself, our cast, and the judges who did not believe this person was a replacement. Suck it up and be the best!!



Hall Associates Flying Effects

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INDEMNIFICATION & PHOTO RELEASE AGREEMENT

1. Parties: This document, when signed, will constitute an agreement between Nunnally Enterprises, Inc. dba Hall Associates Flying Effects, hereinafter “Vendor”, _____, and his/her guardian, hereinafter “Participant”, with regard to the flying effects for the Rockford High School production of Seussical the Musical.
2. Term: This agreement covers the announced performance dates of February 20, 2015 through March 01, 2015, and all flying rehearsals leading up to the opening date of the production. Any extension of the performance dates will necessitate a modification of this agreement.
3. Photo Release: By signing below, the Participant agrees that the Vendor has express permission to use and/or reproduce the Participant’s photograph, likeness, or recorded materials for any purpose including publication or promotion of the Vendor. The Vendor also has the right to copyright, reproduce, and publish an article that contains a reference to or a quote by the Participant. Participant waives any right to inspect and/or approve the materials as described above.
4. Indemnification: By signing below, the participant agrees to the following:
 - a. The Vendor hereby agrees to indemnify and hold harmless the Participant from any and all damage of any nature whatsoever, whether injury to property or persons with respect to the utilization and operation by Participant of the Vendor’s equipment and resulting from negligence and/or intentional wrongdoing of the Vendor.
 - b. The Participant hereby agrees to indemnify and hold harmless the Vendor from any and all damage of any nature whatsoever, whether for injury to property or persons arising out of the Participant’s negligence or intentional wrongdoing relating to the use and operation of the Vendor’s equipment.
 - c. The Participant acknowledges and agrees that there are certain obvious and necessary risks involved in this theatrical-based activity, including, but not limited to controlled ascents, descents, and translation of their person by mechanical or manual apparatus. The Participant expressly agrees to assume all obvious and necessary risks on his/her behalf.
 - d. The Participant shall be fully responsible for following instructions given by the Vendor, and expressly indemnifies and holds harmless the Vendor and its principals from any damage to any property or persons of any nature whatsoever resulting from the improper use of the Vendor’s equipment.
 - e. The indemnities set forth above shall include reasonable attorney’s fees and costs, and shall be governed by the laws of the state of Illinois.

PARTICIPANTS UNDER AGE 18 REQUIRE A LEGAL GUARDIAN SIGNATURE AS WELL AS THEIR OWN.

 Participant Signature
 Role: _____
 Print: _____
 Date: _____

 Legal Guardian Signature
 Print: _____
 Date: _____