



Welcome to All Shook Up with Musical Mayhem Productions!

This may be your first show with MMP, or your 30th, but please take the time to read this packet in its entirety so that you know what to expect for the next few months!

Being a performer, even a young one, takes lots of hard work. We must all work together as a team to accomplish a common goal—the final production! The production has many moving parts—the actors—the crew—the artistic staff.. The list goes on. The show can not work without each of these groups of people performing their duties to their best ability.

There are a number of benefits to being in a musical! Some of those include:

- Active participation in the arts
  - Participating in the arts provides young people the opportunity to explore their creativity without judgement in a structured and safe environment
- Improving Literacy Skills
  - Reading and memorizing line/songs is an essential part to every production.
- Becoming a confident public speaker
  - MMP students gain the courage to stand in front of large groups of people and speak. This is a skill that many adults do not have.
- Critical Thinking and Problem Solving Skills
  - The show must go on is a real thing. What happens when things don't go as we have planned? What do you do? Can you think on your feet and continue with the show? Cast members learn to problem solve on the spot, and in turn learn that if something doesn't go as planned, it is ok and we move on.

We firmly believe that a Musical is a team effort that involves everyone and every single role is important. Because of this, we do not offer refunds after parts have been announced. We teach that if you lead the show, or if you support the show in the ensemble, you are important and your part is important. You can be the best performer in any role you are given.

As with any group activity, every participant has responsibilities. Please look over the following items to make sure you and your child feel you can honor the commitment to being a part of a show.

**Attendance:**

Attached to this is a basic rehearsal schedule for the show. Please look over it closely to make sure your child has minimal conflicts with the rehearsal process and zero conflicts with tech week and show dates (including our pickup rehearsal if the show runs two weekends). If there are conflicts, please let the production team know as soon as possible by filling out a conflict form in the office. Students are expected to attend all rehearsals they are called for unless a prior approval has been given. Failure to do so may result in dismissal from the show.

**Rehearsals:**

Rehearsals are held at MMPs rehearsal studio. Students should bring their scripts, a pencil, water, and wear appropriate shoes and clothing for movement. 4 hour tech rehearsals the week of the show will take place at the performance venue and are mandatory. Also please make sure you have arranged for your child to be picked up on time from each rehearsal. We do not allow any food during rehearsals. Please do NOT send your child with a snack.

**Homework:**

Students will have homework for the show, including memorizing lines and songs, rehearsing dances, researching their character, etc. Work with your child to create a schedule so that they have time to finish both their school homework and their homework from the show.

**Attitude:**

The rehearsal room and theatre are safe spaces where young people can take positive risks and be themselves without the fear of being laughed at or alienated. This principle is essential to artistic growth and exploration. Participants are expected to respect these principles and are encouraged to remember it themselves when trying new things.

**Volunteering:**

The most important thing you can do to help us with the musical is make sure your child commits to everything listed above. If you want to volunteer additional time or resources to the production, simply drop us a note with your name and we will contact you if assistance is needed.

Finally, please remember a musical is a living, breathing entity. Things don't always go exactly as planned, so changes in the plan will be made throughout the rehearsal process. We promise to give you as much advanced notice as possible on all changes that arise.

## Tuition

Tuition for Broadway Stars Workshops is \$399

\$199.50 is due at the time of registration and is non –refundable and non-transferable

Refunds on additional monies paid are offered only before casting is announced. We believe every role is crucial to a shows success and do not encourage parts shopping

## Rehearsals

Please note: Rehearsals are closed to parents. You can check in through the windows, or by listing in the lobby but please do not enter the rehearsal room as it disrupts the learning process.

Blocking – Blocking rehearsals are with our director. These rehearsals are where you learn where you go on the stage when there is no music. Please make sure you bring water and a pencil.

Choreography – Choreography rehearsals are with our Choreographer. These rehearsals will teach the dances for all the dance numbers. Please make sure you bring water and a pencil.

Vocal – Vocal rehearsals are with our Vocal Director. In these rehearsals, you will learn all the music for the show. Please make sure you bring water and a pencil.

## Conflicts

If you have any conflicts, please fill out a conflict notice at the front desk and turn it in to any staff member.

Failure to attend a rehearsal may result in you not being in that scene or song. It is your responsibility to learn the blocking/song/choreography. Time permitting we will fit in those who missed. The only time

conflicts will not be accepted is during Tech Week (see schedule)

## Schedule

After casting, we will distribute a new schedule and scene breakdown. Please cross reference the schedule with the scene breakdown. If you are not in the scene or dance that is being rehearsed that day, you do not need to come to rehearsal

## Dress Code

**Cast members are required to wear appropriate clothing to ALL rehearsals. Failure to do so may result in not being able to participate. Snug fitting shirts, pants or shorts are acceptable. NO JEANS ALLOWED. No skirts, strapless shirts, or dresses are allowed (shorts underneath make dresses and skirts and option). You must be able to move in anything you wear. Jazz shoes are REQUIRED for all rehearsals. If you do not yet have Jazz shoes, you will be asked to remove your street shoes and participate in your socks. Starting the second week of rehearsals, if you do not bring your jazz shoes, you will not be allowed to participate in that rehearsal.**

## Ticket Requirement

Each participant is required to sell 12 tickets at \$15 each. Tickets will not be released until payment is received. If you have more than one child in the workshop, a sibling discount will be given on the ticket requirement only. The second child will only be required to sell 6. Any additional children have no ticket requirement

**ALL ADDITIONAL TICKETS ARE \$15**

## Costumes

All costumes will be provided by Musical Mayhem Productions and will remain the property of Musical Mayhem Productions. MMP does not provide shoes or tights for the production. If specialty shoes and/or tights are required, you will be notified. Each cast member will also need to wear a changing leotard, shorts and a tank top, or a swimsuit during the performances. Dressing rooms may not be used and they will need to change in front of others.

**Discounts for dance wear can be found at the front desk from  
[www.discountdance.com](http://www.discountdance.com) Use teacher code TP70063 to save 10% on  
your first purchase and 5% on future purchases**

## **Tech Week and Performances**

Tech Week is the week our show opens. During this week, we will have rehearsal at the theater every day from 5-9. It is imperative that all cast members are there for these rehearsals as it is our only time to work on the stage before we open. Tech week rehearsal are closed to parents, friends, and other family members. Please send your child with a snack and a labeled water bottle

Performances have a call time and a show time. The call time is when all cast members need to arrive. Audience members (including parents) will not be allowed in the theater until the doors open 30 minutes before showtime. Seating is on a first come, first serve basis. Tickets are required for anyone watching the show. If you are in a seat, you need a ticket. Children 2 and under are free only when sitting on a lap. The line generally begins forming one hour before showtime. If you have special seating requirements for a certain show (wheelchairs, walkers, etc) please inform us before we open the doors so that you can be accommodated. If you do have a special seating requirement, we will only be able to hold a seat for that one person and one guest. The cast is not released to leave until the green room is cleaned up and costumes have been properly put away. Please remember that some cast members move more quickly than others. Cast members are the only ones allowed backstage. Please wait patiently near the door for your cast member.

## **Auditions**

All cast members will be required to audition. We do this mainly to teach the audition process and to properly cast the show. The main objective is to HAVE FUN! Everyone will be in the show, no matter what! Remember that everything is an audition. Inappropriate behavior and being disrespectful to fellow cast members will have an impact on your audition.

Please practice a "Slate"

For example:

My name is Jane Smith and I am 9 years old. I will be singing "Maybe" from Annie

Dance auditions will be taught – there is no need to prepare a combination

Monologues and Vocal auditions may be of your own choosing. If preparing your own, please follow the guidelines on the next page

## **Casting**

We will announce casting on the first day following auditions. No refunds will be given after casting is announced. There are many factors that go into casting a show. Think of it as a big puzzle and everyone has to fit. Our creative team works hard to make sure the puzzle fits! No matter the role, each cast member is vital to the success of the production.

Please note that for both the acting and vocal auditions, monologues or songs from the show are both permitted and encouraged. You may use what is provided below, or bring your own following the guidelines listed.

### **Acting Auditions**

Please learn one of the following sides or prepare one of your choosing. If using your own, it must be no more than 30 seconds.

#### **Option One**

You see, I, too am in love with someone that the world won't understand. So while I was hidin' out in this tunnel dedicated to lovin' with wll the other lost loves in this town, I thought I can't ride off. I gotta stay and face my music.

#### **Option Two**

Hey! Hey! Hey! Hello citizens. My gosh, there was just a whole lotta shakin' going on. Well as your mayor and the moral compass for this town, let me just say—you're all going to hell.

#### **Option Three**

Oh Dennis, you're so sweet and so wonderful, but I just don't love you. And you wouldn't want me to say I did if I didn't. Its like that poem you gave me. It was really pretty, but it didn't make me think of you.

#### **Option Four**

That's it! Hey, Mr. Roustabout, I got a bone to pick with you! I think you're full of bunk! That's right, Bunk. You're nothing but a big, good-lookin' juvenile delinquent. You're going to kill me now, aren't you.

## Vocal Audition

Please learn one of the three following audition cuts, or a song of your choosing. We will NOT be teaching the song below before auditions. If you are using your own song, it MUST be between 16 and 32 bars (measures). You must bring the sheet music for the pianist. Please mark your start and stop points in the song. Sheet music should have the lead (vocal) line and the piano accompaniment. Your past show scripts will only have your vocal line, and therefore, are not permitted.

If you are singing one of these songs, you do not need to provide any music

### Vocal

*ALL SHOOK UP*

16

## Can't Help Falling In Love

**cue:** on release of kiss.

**Vamp** (Vocal Last x)

1 **SYLVIA:**

Wise men say

4

fools rush in, But I can't

7

help Fall - ing In Love with you.

# One Night With You

19

## Bridge

*Continue 12/8 Feel*

Al-ways lived a ver-y qui-et life. I ain't nev-er did no

Musical notation for measures 19-21. Measure 19: Treble clef, key signature of two flats, 12/8 time signature. Notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 20: Treble clef, key signature of two flats, 12/8 time signature. Notes: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). Measure 21: Treble clef, key signature of two flats, 12/8 time signature. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There are three triplet markings above the notes in measures 20 and 21.

22

wrong. Now I know that life with-out you has

Musical notation for measures 22-24. Measure 22: Treble clef, key signature of two flats, 12/8 time signature. Notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 23: Treble clef, key signature of two flats, 12/8 time signature. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 24: Treble clef, key signature of two flats, 12/8 time signature. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

25

been too lone-ly too long. One night with

Musical notation for measures 25-26. Measure 25: Treble clef, key signature of two flats, 12/8 time signature. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 26: Treble clef, key signature of two flats, 12/8 time signature. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

27

you is what I'm now pray-ing for. The things that

Musical notation for measures 27-30. Measure 27: Treble clef, key signature of two flats, 12/8 time signature. Notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 28: Treble clef, key signature of two flats, 12/8 time signature. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 29: Treble clef, key signature of two flats, 12/8 time signature. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 30: Treble clef, key signature of two flats, 12/8 time signature. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There is a triplet marking above the notes in measure 29.

31

we two could plan would make my dreams come

Musical notation for measures 31-32. Measure 31: Treble clef, key signature of two flats, 12/8 time signature. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 32: Treble clef, key signature of two flats, 12/8 time signature. Notes: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There is a triplet marking above the notes in measure 31.

# Vocal

ALL SHOOK UP

# Roustabout

4

cue: Motorcycle effect: "Vroom, Vroom"

$\text{♩} = 120$

1-4 **4** **CHAD:**

I'm just a Roust-a - bout \_\_\_\_\_

6

Shift-en' from town to town \_\_\_\_\_

9

No job can hold me down \_\_\_\_\_ I'm just a knock a - round

11

guy - y - y \_\_\_\_\_ There's a lot - ta space ben - eath \_\_\_\_\_ that

13

sky till-I find \_\_\_\_\_ my place there's \_\_\_\_\_ no doubt

16 *1st x only*

I'll be a rov-in' Roust-a - bout