



# Fall and Winter Play Audition Packet

## WHAT YOU NEED TO KNOW ABOUT AUDITIONS:

- The fall and winter play auditions are open to anyone in the school, grades 9-12. No experience is necessary.
- Audition sign-up sheets for the general auditions will be available **September 6<sup>th</sup>** at the first Masque & Gavel meeting. After the meeting, it will be posted on the bulletin board.
- Your audition will last approximately 3 minutes, during which you will perform a 1-2 minute monologue and answer a few questions from the directors.
- You are welcome to find a monologue of your own to perform, but some monologues will be provided for you in this packet if you should decide to use them. **Memorization is encouraged, but not required.**
- **Those involved with the Freshman Play should sign up for later time slots, as you will have rehearsal on audition day.**
- **When you sign up to audition, it is assumed that you are willing to participate in either the fall or winter play.** Any major conflicts should be listed on your audition application.
- You may be asked to try a British accent, so be prepared to try upon request (to try is all that is expected).

**AUDITIONS** will be held on **Thursday, September 15<sup>th</sup>** beginning at 3:30 in the Little Theater.

**THE CALLBACK LIST** will be posted by the end of the day on **Friday, September 16<sup>th</sup>** on the drama bulletin board.

**CALLBACKS** will be held on **Monday, September 19<sup>th</sup>** beginning at 3:30 in D172 & D175.

## **The day of the audition you should bring:**

- Your completed audition application, including with possible conflicts
- Your printed monologue (if you choose to use a physical copy during the audition)
- A smile. You'll have your picture taken prior to auditioning.

## **Callbacks**

- Callbacks will be posted shortly after auditions. You will be asked to audition in groups for this and will be reading from the scripts of the play. You may be called back for one play or both.
- Being asked to participate at Callbacks does not ensure you a role in the play; it simply means that the directors want to see you do a second audition. Likewise, NOT being called back doesn't mean that you are not cast. All students should check the callboard for casting **regardless of being called back.**\*\*\*

## **WHAT TO WEAR**

Wear clothes and shoes that you can move in easily. Your clothing should also make you look and feel good. **Everyone should make sure their hair is out of their face. Also, no chewing gum!**

## REHEARSALS

This schedule is subject to change, however, advance notice will be provided. Any conflicts (retreats, family events, tournaments, dentist appointments that cannot be rescheduled, etc.) with the below schedule must be listed on the back of your audition form. **Only those conflicts listed will be honored, as per the DGS Theater Handbook.**

*Excessive excused or unexcused absences from scheduled rehearsals or inappropriate behavior may result in dismissal from the cast at the discretion of the directors.*

Students will receive a more specific rehearsal calendar after they have been cast; therefore, the dates listed below are ALL of the dates there will be rehearsal. However, a student cast may not have to be at every rehearsal depending on the scene breakdown and roles.

<u>Date</u>	<u>Activity/Time</u>
9/15 TH	General Auditions for both Fall and Winter plays, 3:30-7:30 (Freshman Play rehearsal)
9/19 M	Callbacks for both plays 3:30-6:30 (Freshman Play rehearsal)

### Fall play rehearsals

<u>Date</u>	<u>Day</u>	<u>Details</u>
10/3-7	M-F	POSSIBLE Blocking & Rehearsal 3:30-6:00 (Freshman Play Show Week)
10/10-14	M-F	Blocking & Rehearsal 3:30-6:00
10/17-21	M-F	Blocking, Character Work, & Rehearsal 3:30-6:00
10/24-28	M-F	Polishing & Rehearsal 3:30-6:30 (may rehearse until 8:00 with dinner break if necessary)
10/31-11/1	M, T	Tech Rehearsal 3:30-9 w/dinner break
11/2	W	Tech Rehearsal 3:30-9 w/dinner break
11/3	TH	Final Dress Rehearsal 3:30
11/4-5	F, S	Show. Call: 5:00pm. Perform: 7:00pm
11/7	M	<b>STRIKE. All required to attend.</b>

### Winter Play Rehearsals

<u>Date</u>	<u>Day</u>	<u>Details</u>
10/17-21	M-F	Full Cast Read Thru & Individual Character Work / Accent Work - Times Vary
10/24-28	M-F	Rehearsal 3:30-6:00 (Blocking)
10/31-11/4	M-F	NO REHEARSAL (FALL PLAY SHOW WEEK)
11/7-11	M-W, F	Rehearsal 3:30-6:30 (Blocking; P/T Conferences on Thursday - No rehearsal)
11/14-18	M-F	Rehearsal 3:30-6:30 (Blocking & Polishing)
11/21-22	M, T	Rehearsal 3:30-6:30 (Running Acts)
11/23	W	Possible rehearsal. No School.
11/24-25	TH, F	NO SCHOOL. THANKSGIVING. No rehearsal.
11/28	M	Tech 3:30-9:00 w/ dinner break
11/29	T	Tech 3:30-9:00 w/ dinner break
11/30	W	Dress 3:30-9:00 w/ dinner break
12/1	TH	Final Dress and/or Clean-Up 3:30-6:30
12/2-3	F-S	Show. Call: 5:00. Go: 7:00
12/6	M	<b>STRIKE. All required to attend. 3:30</b>

***\*\*Both productions will be coordinating with the Speech team. Depending on who is cast, some rehearsals may be moved to the evening***

## **Fall Play: Moon Over Buffalo by Ken Ludwig**

**Synopsis:** The hilarious Moon Over Buffalo centers on George and Charlotte Hay, fading stars of the 1950's. At the moment, they're playing Private Lives and Cyrano De Bergerac in rep in Buffalo, New York with 5 actors. On the brink of a disastrous split-up caused by George's dalliance with a young ingénue, they receive word that they might just have one last shot at stardom: Frank Capra is coming to town to see their matinee, and if likes what he sees, he might cast them in his movie remake of The Scarlet Pimpernel. Unfortunately for George and Charlotte, everything that could go wrong does go wrong, abetted by a visit from their daughter's clueless fiancé and hilarious uncertainty about which play they're actually performing, caused by Charlotte's deaf old stage-manager mother who hates every bone in George's body.

### **Available Roles:**

FEMALES	MALES
<ul style="list-style-type: none"><li>• <b>Charlotte Hay</b>, George's wife and actress in his company.</li><li>• <b>Rosalind, Roz</b>, George &amp; Charlotte's daughter, who left the stage to lead a "normal" life.</li><li>• <b>Ethel</b>, Charlotte's nearly-deaf mother.</li><li>• <b>Eileen</b>, an actress in George's company who was George's "one-night stand."</li></ul>	<ul style="list-style-type: none"><li>• <b>George Hay</b>, Charlotte's husband and a traveling actor with his own company.</li><li>• <b>Howard</b>, a TV weatherman and Rosalind's fiancé.</li><li>• <b>Paul</b>, stage manager for George's company, and Rosalind's ex-fiancé.</li><li>• <b>Richard</b>, a love sick lawyer who is courting Charlotte.</li></ul>

### Notes:

- 1) While the characters aren't British, three of them speak with a British accent at the very end of the play.

### **QUESTIONS?**

If you have any questions, you may contact the director:

- Tiffany Rubin (Fall Play) [trubin@csd99.org](mailto:trubin@csd99.org)

## Winter Play: *Front* by Robert Caisley

**Synopsis:** Set in England during the Blitz, a number of struggling individuals and families come to terms with war and the horrors and tragedies it provides. This includes Judith, a proud mother, who works in a factory that makes bomb detonators, her missing husband, Frank, and their two children, Sheila and John, who are forced to grow up much too quickly. A number of other war-torn individuals are also profiled, each butting heads with the raging war. A poignant account of female perseverance, *Front* is appropriate for all audiences. The story moves between various locations, in and around London; the entire set will be a bombed-out section of the city with piles of rubble and debris strewn widely about. The takes place action amidst the chaos; the characters are forced to make room for the scene in the middle of the wreckage. Everything used in the play—chairs, tables, props, articles of clothing— can be found hidden in the debris.

### Available Roles:

FEMALES	MALES
<ul style="list-style-type: none"> <li>• <b>Judith Gently</b> – mother, wife to Frank; gentle and caring with a strong sense of conviction</li> <li>• <b>Angie Gently</b> – Frank &amp; Judith’s teenage daughter; sassy and disrespectful at times</li> <li>• <b>Lucy</b> – wife of Sir Charles; respectful, proper, easily scandalized; loving of her family</li> <li>• <b>Nelly</b> – daughter of Sir Charles; a little mean-spirited and spoiled</li> <li>• <b>Joan Justice</b> – a fiery factory worker who can be adversarial because she cares so much</li> <li>• <b>J.C. Smuts</b> – an ARP (Air Raid Precautions) Controller; all-business with flashes of feeling</li> <li>• <b>Mrs. Briggs</b> – overly talkative; blindly sees only the best in her son, who is the center of her life</li> <li>• <b>Mrs. Hilyard</b> – a kind older woman who struggles to cope with three sons fighting in the war</li> <li>• <b>Mira</b> – a young girl trying to survive on the home front; a little radical and bizarre</li> <li>• <b>Sheila</b> – straight-talking, foul-mouthed worker</li> <li>• <b>Bela</b> – young and optimistic factory worker</li> <li>• <b>Other Female Roles</b> –, Viv, Mother, a Young Woman, a Sister, an Old Woman, a Student, a Young Girl</li> <li>• <b>Ensemble</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Frank Gently</b> – father, husband to Judith; working class man who makes a living in a factory</li> <li>• <b>Tom Gently</b> – Frank &amp; Judith’s young son; gentle and outgoing at times; sensitive</li> <li>• <b>Sir Charles</b> – a parliament member &amp; aristocrat; boastful, overly patriotic, prideful, and oblivious.</li> <li>• <b>Owen</b> – son of Sir Charles; young, impressionable, and spirited; a young aristocrat-in-the-making</li> <li>• <b>Brian Justice</b> – Joan’s son who goes to war out of a sense of duty despite her mother’s wishes</li> <li>• <b>Mr. Mann</b> – a local warden; formerly outgoing and positive before the loss of his wife</li> <li>• <b>Mr. Briggs</b> – husband of Mrs. Briggs; the strong and silent type</li> <li>• <b>Alister</b> – son of Mrs. Briggs; shy and embarrassed by his mother’s attention and lack of understanding</li> <li>• <b>Frakker</b> – a weapons manufacturer; overbearing, part-salesman, part-taskmaster</li> <li>• <b>Mr. Hyme**</b> – strict schoolmaster who believes in blind obedience and brainwashed learning</li> <li>• <b>Other Roles</b> – Foreman,** Australian soldier, Angie’s soldier, German pilot, Schoolchild**, bus driver**, man, boy</li> <li>• <b>Ensemble</b></li> </ul>

### Notes:

- 1) \*\*Character may be cast as a woman
- 2) Most actors cast will play more than one character
- 3) All characters speak in a British accent (actors will be taught the accent)
- 4) There may be rehearsal on Wednesday, November 23<sup>rd</sup> (the day before Thanksgiving) if necessary

**QUESTIONS?** Contact the director: Nathaniel Haywood, [nhaywood@csd99.org](mailto:nhaywood@csd99.org)



## Fall and Winter Play Audition Form: *Moon Over Buffalo and Front*

Name \_\_\_\_\_ Year in school: \_\_\_\_\_

Phone \_\_\_\_\_ ID # \_\_\_\_\_

Email \_\_\_\_\_

Have you or are you currently taking an acting class? With whom?

Can you play an instrument? Which?

Can you speak with a British accent? (Circle One) Yes / Can be taught / No

Have you participated in stage crew? If so, for which show(s)?

What former stage experience do you have? Please list below:

### PLEASE LIST CONFLICTS ON THE BACK OF THIS FORM!

Please list any conflicts (retreats, family events, tests, college visits, tournaments, dentist appointments that cannot be rescheduled, etc.) on the back of this audition form. Only those conflicts listed will be honored. DATES: October 5 – December 7

### STUDENT/PARENT AGREEMENT

*I understand that my child is auditioning for the Fall and Winter Plays. If cast, I give my permission to have him/her participate in the production. I understand the rehearsal schedule and have listed all conflicts on the back of this form.*

*I have read the rehearsal schedule, listed all conflicts, and understand that additional conflicts, tardiness, absences, or misbehavior may cause the director/technical director to adapt performance/crew assignments or to remove a student from the ensemble. Furthermore, the Code of Conduct in the DGS Theater Handbook applies to all participants in theater productions. All policies are in the Handbook and on the DGS Theater web site.*

Parent/Guardian signature \_\_\_\_\_

Student signature \_\_\_\_\_

**CONFLICTS: OCTOBER 3 – DECEMBER 5**

# Male Monologues for Auditions:

*\*\*Remember: you are welcome to select your own 1-2 minute monologue!*

Arnold from *The Boys Next Door*

I'm basically a nervous person. People call me Arnold because I don't have a nickname. So I pretend that Arnold is my nickname so that when people call me Arnold, I pretend that they are close personal friends who know me by my nickname: Arnold. I live here at the Stonehenge Villa apartment complex in a group apartment with three other guys. Did I mention I'm a nervous person? Well, frankly, I am. Today I went to the market at the end of the street to get some Wheaties. But I couldn't remember whether I wanted one box or more boxes, so I asked the manager how many boxes I should get. "Seventeen," he said. But, and this is what I want to emphasize by nervous, I could only find nine boxes. So what could I do? I got nine boxes of Wheaties. And seven heads of lettuce. That made sixteen. And one bag of charcoal briquettes. That made seventeen. And a quart of milk. You know, for the Wheaties. Do you think I did the right thing?

Christopher from *Sally's Gone, She Left Her Name*

You really screwed up, didn't you, Sally? You couldn't stay out of it, could you? I mean, I don't think it's any of our business what Mom and Dad do in their spare time. But you had to step in, didn't you Sally? Huh? And that's because you're jealous. You're jealous because Mom's prettier than you'll ever be, and you're jealous Mom's got Dad, but as soon as Dad went and got anybody else, you couldn't stand it. (Pause, now directed to his father). You used to tell me a story, Dad, about how Mom came from the next life we're supposed to live- where people were better. You said our family was lucky. And it was your job to keep Mom away from knowing she was in the wrong life. You told me that if you ever took your eyes off Mom, you'd turn around and she'd be gone. She could have just crumpled up, right in the air, and slipped away. (Pause). If you tell something like that, to a little kid, I was a little kid, you got to make it real. Otherwise you got no business telling it.

Son from ***Absently Present***:

Nope. Picked up the blade when at 14 and never looked back. Ma never wanted me to shave. I thought she didn't want me to grow up, or something like that, but now I understand. She would always say to me... every time, she would say, "It's gonna grow back thicker". First couple times weren't too bad. A little irritation, no cuts, everything was fine. Next thing I know, I start getting all these bumps. I would let it grow out, they would disappear, and I would shave again. I would get more, every time I shaved, and I started to pick at them. I couldn't pop'em fast enough. Then it started feeling like I had steel pushing out of my pores. Sometimes it's so bad I can't sleep at night. Ma tried to warn me and I didn't listen. I would go to bed mad at you. Thinkin' you did this to me. Try and put you out of my head and there you are just beneath the surface pushing up. Pushing pain.

Lucas from ***Laughter on the 23<sup>rd</sup> Floor***:

I guess this is what I've dreamed of my whole life. There was no comedy show in all of television that equaled The Max Prince Show. Not in 1953, there wasn't... An hour and a half revue every Saturday night, completely live. And now I was actually a writer on it. My name is Lucas Brickman. Max was unlike any comedian I had ever seen before. He didn't tell jokes. He didn't say funny lines. He was just funny. But on camera, when he had to be himself, like introducing a guest, he couldn't say four intelligent consecutive words without mumbling or coughing. I like Max a lot. Mostly because he treated his writers with respect. And he paid them more than anyone else. All young guys and they made more money than the governor of New York. Well, they were funnier than the governor of New York. If I seem nervous it's because it's only my second week here. One of the writers left and I'm here on a four-week trial contract. So if I'm going to prove myself, I'm going to have to do it fast. My problem is, I'm shy... but I did manage to get one really funny line on last week's show. Unfortunately Max coughed on that line and no one in America heard it... My entire future depends on my finding a voice for my humor... or a cure for Max's cough.

## Female Monologues for Auditions:

*\*\*Remember: you are welcome to select your own 1-2 minute monologue!*

Tillie from ***The Effect of Gamma Rays on Man-in-the-Moon Marigolds:***

He told me to look at my hand, for a part of it came from a star that exploded too long ago to imagine. This part of me was formed from a tongue of fire that screamed through the heavens until there was our sun. And this part of me—this tiny part of me — was on the Sun when it itself exploded and whirled in a great storm until the planets came to be. And this small part of me was then a whisper of the earth. When there was life, perhaps this part of me got lost in a fern that was crushed and covered until it was coal. And then it was a diamond millions of years later — it must have been a diamond as beautiful as the star from which it had first come. Or perhaps this part of me became lost in a terrible beast, or became part of a huge bird that flew above the primeval swamps. And he said this thing was so small — this part of me was so small it couldn't be seen—but it was there from the beginning of the world. And he called this bit of me an atom. And when he wrote the word, I fell in love with it.

Atom.

*Atom.*

What a beautiful word.

Beatrix from ***Promedy:***

That's not true. Young women need the Prom. It's a rite of passage as sacred as getting your driver's license or buying your first bra. There are only a few things in life that are guaranteed to be glorious and memorable and sparkling with gowns and cummerbunds. Prom is the quintessential teenage experience. Think of the unlucky grown-ups and the elderly who lament the day they decided not to go to the Prom. It is a key ingredient to a happy and meaningful life. Prom is short for Promenade, a slow, gentle walk through a shady glen, and this beloved ceremony symbolizes our journey from the shadows of adolescence to the bright sunshine of the adult world with all its freedoms. And it may be the only chance I'll ever have to dance with a boy. Maybe I'll never have someone get down on their knee and Offer me a diamond ring. Maybe I'll never walk down the aisle with a smug look of bridal triumph. But it is my right, and the right of every plain, frumpy, book-wormish, soon-to-be librarian to have one night of Cinderella magic. Even if we have to go with our cousin, or our gay best friend from tap class, we will have a Prom. And you will help me.

Echo from *Eleemosynary* :

Uncle Bill hardly remembers you, you know that? I asked him what you were like as a little girl, and he couldn't even say. He remembers Grandma even less. He didn't have one interesting thing to say about her. (A beat.) So I started wondering if they weren't right. Maybe the smartest thing would be to forget you completely. And I looked around the new room where I was staying, and it was real nice and... blank, the way a thing is before you put any time into it. I thought, I could live a whole new life here. I could invent a whole new me. I could fit in. I could become like Robinson Crusoe, and adapt myself to a strange and harsh environment. I could live in a kind of desert. I could even flourish. Like you have. I could live without the one thing I wanted. But I kept hearing your voice. That voice on the other end of the phone, hiding behind spelling words, making excuses – or so energetic sometimes, so... wishing. I don't even remember what you said, just the sound of it. Just a sound that said, "I love you, and I failed you." I hate that sound. And I will never settle for it, because no one failed me. No one ever failed me. Not Grandma and not you. I am a prize among women. I'm your daughter. That's what I choose to be. Someone who loves you. Someone who can make you love me. Nearly all the time. I'm going to stay with you. I'm going to prepare you for me. I'm going to cultivate you. I'm going to tend you.

Rochelle from *Sarah, Sarah*

Look, I want you to like me, Mrs. Grosberg. I do. Because I'm not going anywhere, and life'll be a lot easier if we can make friends... I can do a lot of things, Mrs. Grosberg. But I can't make myself rich. I can't make my daddy alive. And I can't make him more responsible with his money when he was alive. I can tell you he was great. And I loved him a lot. And I miss him a lot. I can tell you, that, even though he maybe spent too much, he did it out of love. And that he had enormous respect for the right things; for education, for culture. He came over from the Old Country when he was nine, by himself Mrs. Grosberg, and worked. He worked hard. And I promise you, I work hard too. I don't need big rings and cashmere sweaters. If Arthur likes to buy them, if he's proud, as you say, fine. But my needs and desires aren't that fancy. I believe in Arthur. I'm going to support his dream to finish his philosophy degree. And I know, there aren't a lot of rich philosophers, Mrs. Grosberg, and that's OK by me.