



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 **August 21st** 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 (**female actors will also perform Shakespeare**) and answer a few questions from the directors.
- You are welcome to find a monologue of your own to perform, but some monologues are 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.

AUDITIONS will be held on **Tuesday, September 4th** beginning at 3:30 in the Little Theater.

THE CALLBACK LIST will be posted by the end of the day on **Wednesday, September 5th** on the drama bulletin board.

CALLBACKS will be held on **Thursday, September 6th** beginning at 3:30 in A320 & A312.

The day of the audition you should bring:

- Your completed audition application, including with possible conflicts and SIGNED BY A PARENT or GUARDIAN.
- Your printed monologue (if you choose to use a physical copy during the audition)

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 Drama 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. Also, academic eligibility is required- if you are in danger of failing more than one course, you will not be allowed to attend rehearsal (or perform) that week. This is a new policy and can greatly affect a show!!

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. We will also be working with the schedule of those involved with Speech Team.

<u>Date</u>	<u>Activity/Time</u>
9/4 M	General Auditions for both Fall and Winter plays, 3:30-7:30 (Freshman Play rehearsal)
9/6 W	Callbacks for both plays 3:30-6:30 (Freshman Play rehearsal)

Fall play rehearsals

<u>Date</u>	<u>Day</u>	<u>Details</u>
9/17	M	First Rehearsal 4:00-7:00 (with dinner)
9/19-21	W-F	Initial Character Work; Tackling Shakespearean Language 3:30-5:30
9/24-28	M-F	Blocking /Character Work 3:30-6:30
10/1-5	M-F	Blocking/Character Work 3:30-6:30
10/9-12	M-F	Plug-Thru 3:30-6:30
10/15-17	M-W	Plug-Thru/RunThru
10/19	F	NO SCHOOL, P/T Conferences. Clean-up rehearsal 12-4
10/22-26	M-W	Run Thru
10/29-30	M, T	Tech Rehearsals 3:30-9:30 w/dinner break
10/31-11/1	W, TH	Dress Rehearsals 3:30-9:30 w/dinner break
11/2-3	F, S	Show. Call: 5:00pm. Go: 7:00pm
11/5	M	STRIKE. All required to attend.
1/7-12	M-S	Potential Performance at Illinois High School Theatre Festival (not a requirement)

Winter Play Rehearsals

****Note: Due to the extensive swordfighting in this production, fight choreography may take place outside of the dates below**

<u>Date</u>	<u>Day</u>	<u>Details</u>
10/29-11/2	M-F	Full Cast Read Thru/Initial Fight Choreography - Times TBD
11/5-9	M-F	Rehearsal 3:30-6:30 (Blocking)
11/12-16	M-F	Rehearsal 3:30-6:00 (Blocking)
11/19&20	M,T	Rehearsal 3:30-6:30 (Blocking and Polishing)
11/21	W	Possible rehearsal. No School.
11/22-23	TH, F	NO SCHOOL. THANKSGIVING. No rehearsal.
11/26-30	M-F	Plug-Thru 3:30-6:30
12/3-5	M-W	Show Run 3:30-8:00 (w/dinner break)
12/6	TH	Shortened rehearsal- Winter Concert in the evening.
12/7	F	Show Run 3:30-8:00 (w/dinner break)
12/10-11	M,T	Tech Rehearsals 3:30-9:30 (w/ dinner break)
12/12	W	Initial Dress 3:30-9:30 (w/ dinner break)
12/13	TH	Final Dress 3:30-7:30 (dinner before run)
12/14-15	F-S	Show. Call: 5:00. Go: 7:00
12/17	M	STRIKE. All required to attend.

*****Both productions will be coordinating with the Speech team. Depending on who is cast, some rehearsals may be moved to the evening as well as the times altered depending on show need. Official rehearsal calendars will be distributed on first day of rehearsals.***

Fall Play: *Juli(us) Caesar* by William Shakespeare, adapted by Tiffany Rubin

Synopsis: In this all-female reimagining of Shakespeare’s political drama, an all-out war is waged at Rome Academy School for Girls when a group of friends decide to take down the popular Juli Caesar before she becomes even more powerful, leaving a path of destruction in their wake. Set to the music of Radiohead, this retelling focuses on the power struggle between adolescent girls for honor and acceptance and what happens when friendships are betrayed.

****NOTE: This production will be submitted to and may perform at the Illinois High School Theatre Festival, Jan. 10-12. See audition sheet for more information.**

Available Roles:

LEADS	SUPPORTING
<p>THE CORE FOUR:</p> <p>JULIUS CAESAR- the most popular girl in school; in line to become both Lupercal Queen and Student Body President. Those around her fear her and feel she has grown too powerful.</p> <p>MARCUS BRUTUS, Caesar’s close friend. She is motivated by her sense of honor, which requires her to place the good of her school and friendships above her own personal interests or feelings. Thus, she plots against Caesar even though loves and admires Caesar personally. She is also easily manipulated by those around her and has self-esteem issues.</p> <p>MARC ANTONY, A loyal friend of Caesar’s. In contrast to the self-disciplined Brutus, Antony is notoriously impulsive and pleasure-seeking, passionate rather than principled. She is extremely spontaneous and lives in the present moment. As resourceful as she is corrupt, Antony proves to be a dangerous enemy of Brutus and the other conspirators when crossed.</p> <p>CAIUS CASSIUS, Brutus’ close friend. Cassius resents the fact that the students of Rome Academy have come to revere Caesar almost as a god as she views herself as talented as she. She slyly leads Brutus to believe that Caesar has become too powerful and must be taken down. Impulsive and manipulative, Cassius acts effectively but lacks integrity.</p> <p>CAESAR’S FRIENDS/CONSPIRATORS, WORKING WITH BRUTUS:</p> <p>CASCA- sarcastic, blunt and gullible</p> <p>CINNA- a follower; does as she’s told</p> <p>DECIUS BRUTUS</p> <p>CAIUS LIGARIUS</p> <p>METELLUS CIMBER</p> <p>TREBONIUS</p>	<p>FAMILY:</p> <p>CALPURNIA, Caesar’s mom; concerned for C’s well-being.</p> <p>PORTIA, Brutus’s girlfriend; feels like Brutus has drifted from her in their relationship</p> <p>LUCIUS, Brutus’s younger sister; annoyed by Brutus but loyal</p> <p>SENATORS/STUDENT GOVERNING BOARD:</p> <p>CICERO- agrees with the conspirators</p> <p>PUBLIUS- An underclassman, younger than the others</p> <p>POPILIUS LENA- agrees with conspirators</p> <p>TRIBUNES/STUDENT REPS (speak on behalf of the student body to the board):</p> <p>FLAVIUS</p> <p>MARULLUS</p> <p>TRIUMVIRS/LEADERS OF THE GIRLS AFTER THE FALL OF CAESAR WITH ANTONY:</p> <p>OCTAVIUS, Caesar’s younger cousin; easily swayed by Antony but feels she should be respected as her cousin.</p> <p>LEPIDUS, not respected by Antony but trusted by Octavius.</p> <p>FRIENDS OF CASSIUS AND BRUTUS:</p> <p>TITINIUS</p> <p>MESSALA</p> <p>A Soothsayer, predicts Caesar’s downfall</p> <p>ARTEMIDORUS, friend of Caesar</p> <p>First, Second, Third, and Fourth Students</p> <p>CINNA the poet</p>

****THIS IS AN ALL-FEMALE CAST****

QUESTIONS? If you have any questions, you may contact the director: Tiffany Rubin (Fall Play) trubin@csd99.org

Winter Play: Robin Hood by Larry Blamire

Synopsis: Blamire has synthesized the conflicting legends and ballads about the outlaw folk hero into a hysterical, sprawling, action-packed drama. He has created roles that challenge and reinvent the myth as he ably retells the tale. This includes a wise-cracking, superior swordsperson in Marian and a Robin who only by chance finds himself a hero. But true to the legend, of course, all ends well: The Sheriff's sleazy scheme to steal and wed young Ellen fizzles, King John's vicious taxes are rescinded, the Sherwood Foresters are finally legitimized, and justice descends on England's green and pleasant land. This play offers a strong dose of humor, a plethora of combat and swordfights, and a strong message about what we're willing to do for our fellow man.

Available Roles (* = swordfighting/combat roles; ^ = "singing" roles):

MALES	FEMALES
<ul style="list-style-type: none">• Robin Hood* – the main character; a dashing woodsman with a witty and sarcastic sense of humor. An outgoing and natural leader.• Will Scarlet* – a handsome and roguish woodsman and good friend to Robin. He likes his drink a little too much, but is a skilled fighter and loyal friend.• Sheriff of Nottingham* – the principal assistant to the King and the overseer of Nottingham, the Sheriff is an angry, scheming, somewhat wicked man who looks out for himself more than anything• Bishop of Hereford – a man of the cloth in name only, he is a self-indulgent, self-important, easily frightened man who often talks to hear the sound of his own voice. He has a very carefree attitude – until he's captured, anyway.• King John* – the imperious, harsh, aristocratic King of the land. He is obsessed with solidifying his rule by any means necessary.• Little John* – a towering man of few words, he joins Robin Hood's cause out of duty. He is not the brightest but is among the fiercest when pushed to it.• Much^ – a miller, he is very often intoxicated but always has a strong air of panache to everything he does• Arthur-a-Bland* – the pessimistic local tanner• Alan-a-Dale* – a young minstrel, he consistently fills the forest with music and seriously enjoys providing it. He is engaged to Ellen Deirwold• Eadom – a workmanlike and focused man, he runs the Blue Boar Inn with his wife Catherine.• Friar Tuck* – a friar known for his girth and somewhat touchy nature, he also has a nice sense of humor and a passion for food.• Guy of Gisbourne*^ – a very odd and eclectic assassin	<ul style="list-style-type: none">• Marian Harper* – chief lady-in-waiting to the Queen, she is also a skilled hunter and fighter. She is confident, fiery, and practical. She is a "damsel" that needs no help to get out of distress.• Hilton* – the Sheriff's primary aid, she is a woman of few words but goes to the extreme to flatter those in charge in order to get ahead• Meg Scathelocke* – a rough, cockney-speaking inhabitant of Sherwood• Ellen Deirwold – a young dancer and member of the Sherwood forest group. She is spirited and strong. She is engaged to the musician and fellow artist Allan-a-Dale.• Catherine – a confident, outgoing woman, she runs the Blue Boar Inn with her husband Eadom• Queen Eleanor – she is royal in the best sense of the word. She is high class, but kind, understanding, progressive, and cares for others. In short, she is the opposite of her son, King John.• Prioress of Kirklees – as a result of being responsible for her community, she is a pragmatic and clearminded woman who does what is necessary. She is cousin to Robin Hood.

The following roles could be gender-blind cast:

- King's Foresters* – soldiers who serve King John and the Sheriff of Nottingham
- Common Folk – townspeople of Sherwood who attempt to fight against the tyrannical rule of King John
- King's Soldiers* – armed knights and soldiers posted at the King's Castle
- **The following roles listed above: Will Scarlet, Bishop of Hereford, Little John, Much, Arthur-a-Bland, Guy of Gisbourne**

QUESTIONS? Contact the director: Nathaniel Haywood, nhaywood@csd99.org



Fall and Winter Play Audition Form: *Juli(us) Caesar and Robin Hood*

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?

What is your level of comfort with singing? (Circle One)

Could Teach a song / Could sing a solo with practice /
Could blend with a group / Can't sing at all

What is your level of comfort with dancing? (Circle One)

Take dance classes / No classes, but strong dancer
Moderate dancer (can learn) / weak dancer

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

Show/Production	Role	Year

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: September 25 – December 18

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 Drama web site.

Parent/Guardian signature _____ (also see back page)

Student signature _____ (also see back page)

Special Consideration – Fall Play & IHSTF (All female actors, please read & sign)

This year’s Fall Play, *Juli(us) Caesar*, will be submitted to the Illinois High School Theatre Festival as a showcase performance. If selected, it will be performed at Theatre Fest, which is January 10-12, 2019 at the University of Illinois at Urbana-Champaign. **Please read the following details about this exciting opportunity and sign to indicate your understanding and acceptance of these details:**

- The Illinois High School Theatre Festival is the largest, non-competitive high school theatre festival in the country with 4,500 students and teachers attending annually. If selected, you would be a part of DGS’s first time ever bringing a production to this prestigious festival.
- If you are cast in the show and it is selected, you will perform at Theatre Fest and will need to pay the \$50 registration fee as well as complete the Festival & DGS Medical Forms that allow for your participation. There is also a hotel fee that will be paid in December (approx. \$50-70).
- If you would like to go to Theatre Fest **even if the show is not selected**, you **must** turn in your Theatre Fest registration money and forms by Friday, September 14. If you do not, then you will only be able to attend Theatre Fest if the show is selected to perform.
- If you would only go to Theatre Fest if the show is selected, talk to Ms. Rubin about your registration.
- **Your ability to attend Theatre Fest has absolutely no impact on your potential to be cast in the show.** While Theatre Fest is a great opportunity, everyone has different commitments and conflicts; if the situation arose where you were cast in the show but could not attend or did not want to attend Theatre Fest, you would still perform at the regular DGS performances in November. Your part would be recast afterwards for Theatre Fest only and with absolutely no ill will.
- Speech team involvement does not mean you cannot attend Theatre Fest or perform there if the show is selected. A schedule will be worked out so that you can successfully do both activities.

Student Signature of Understanding

Parent Signature of Understanding

CONFLICTS (SEPTEMBER 17 – DECEMBER 17; female actors – include JANUARY 7-11 conflicts):

Note: Include Speech team, any music conflicts, sports, other clubs/activities, appointments, etc.

Monologues for Auditions:

- ***MEN AND WOMEN*** – select one of the modern monologues below from *Robin Hood*. (***The gender of the character does not matter.***)
- ***WOMEN*** – select an additional Shakespeare monologue from the list provided (***this is required for Fall Play***)

Bishop of Hereford (self-indulgent, self-important, carefree):

(Entire monologue is spoken while lounging and eating noisily from a bowl of fruit): You are much too worrisome, my Lord Sheriff. I do swear I can see nerve endings jutting from your temples like tiny pennants waving in the wind. I've seen this before. Your face will turn bright plum, the tendons bunching up like a pack of dogs wrestling for meat, while the veins in your throat start rippling like some loathsome congregation of worms. In Hereford we have a saying, "The only thing hotter than the heat, is the fire." Well of course, that's not actually a saying, in that no one actually said that, although I'm sure I heard it somewhere – in fact, I might have said it myself – The point I'm trying to make is, things could always be worse. Therefore, we must continue to remain calm – like me. (Sheriff yells at him to stop eating the fruit.) Well, don't put it out then.

King John (Regal, shrewd, cold, and calculating):

(Spoken to his mother.) I'm not going to kill you, mother. I have something much more terribly subtle in mind – a deal. I have nothing to trade? What about the life of Marian Harper? She's your favorite lady-in-waiting, some might even say a friend, is she not? It seems she was involved in the murder of a Royal Forester while out hunting – ah that fiery temperament of hers. I wonder where she gets that. Of course the Sheriff of Nottingham laughed at the idea it was really her. I didn't have the heart to tell him that Marian's favorite hobby is *hunting buck in lowly dress* – hardly what I'd call typical lady-in-waiting. Would you, my dear? Or course, he could still find out... *(Smugly confident.)* I'll be calling a meeting of barons in two weeks. If you start now, there should be more than enough time for you to send a series of "wouldn't it be a marvelous idea to invade France" messages. I'd start writing soon, dear Mum. Before time runs out.

Friar Tuck (large, passionate, touchy, humorous):

(Talking to himself and eating hungrily.) Have some more mutton, my good man. Oh, don't mind if I do! Thank you, kind sir, and can I interest you in just a bit more wine? Wine! Why I thought you'd never ask! And bread, perhaps? How about some bread? OH yes, that'll hit the spot! How polite of you, my bonny fellow! Not at all! What are friends for? Well said! Well said! *(Laughs with himself.)* Now, you simply must try the wine again. Oh no, I couldn't – I insist – All right. Well in that case, you sir, should have some more mutton. Very well, if you say so! Of course, I say so. And just to wash it down – Don't tell me. Let me guess...some more wine. Just a touch. All right then, if you have another bite of mutton. *(Someone sneaks up on him.)* What?! Who's that? Now see here, you rascal – my jesting is nothing to jest about!

Marian Harper (confident, fiery, practical):

But you talk as if I *know* this Robin Hood or something. Really, we only met once and we'll probably never meet again. It was under the most unfavorable of circumstances. Why, I don't even like him – You wouldn't either, believe me. He's brash, arrogant, rude, and unscrupulous. He tried to make my acquaintance under the most absurd ruse. Desperate is the word. *Ridiculous* is even better. A side of beef could see through it. Although, I'm quite sure the village maiden is absolutely thrilled by that sort of show. Anyway, it has nothing to do with me. I'm sorry, Your Majesty. I've put you in grave difficulty. Please. Let me take you into hiding, to the woods even – I can survive. Don't let him hold my life over your head. It's the only way! Why, we're deep in Sherwood now. I'll stay here. Just me and Mother Nature! I'll hunt. And fish. There's not a soul around for miles! (*Robin Hood's band of Merry Men jump out, causing her to look all around her.*) Figures.

Guy of Gisbourne (very odd and eclectic assassin):

(*Jumps out and roars, which turns into laughter. He then talks to the man he scared.*) Hello, little fellow! Say, did I scare you? I didn't mean to do *that*. Of course I can talk. Can you? You think I'm a bear? Imagine a bear talking. (*He laughs again, then stops abruptly.*) I'm a horse! (*He stomps and whinnies.*) You say you have friends? A camp? What can this mean, little neighbor? I ask because I'm looking for the camp of Robin Hood. Have you heard tales of him little man? Many forms he takes, I've heard tell. This Robin is a one-eyed ogre with skin like bark, one day – a gold-spitting hag, the next. And his merry band fly through the forest on wings of silk, and live in the ground in mighty caves, drinking blood by the light of the moon. Ohhh methinks not. I would have to see it for myself...to not believe the tales I've heard. These aren't just horse's tales. Get it? *Horse's tales?* (*Shouts.*) GET IT?! (*Suddenly calm.*) Now let's have a merry ol' time and talk of Robin Hood.

Sheriff of Nottingham (angry, scheming, and wicked):

Now, for our surprise guest. (*Nun enters.*) You were in the bandit's camp, were you not? Robin Hood is your cousin – there's an interesting shade of color...if ever there was a threat to your...*retaining* the church at Kirklees, I would say it was...*blood ties to a murderous outlaw*. The situation is plain...you are doling out stolen money given to you by Robin Hood. More than enough to pack you from the church and slap you in prison for good... Unless, of course. (*Smiles.*) You see, Lord Bishop? She's eager for a chance to make good. I knew you had some in you...you are to report to me Robin Hood's every move. From now on I want to know everything these outlaws do. Is that clear? (*Surprise.*) You comply very quickly. I warn you, if you try any sort of trick...you will see that my *reputation* is very well earned.

Female Julius Caesar Monologues:

****Remember: all female actors must perform one of these in the original Shakespearean to be considered for the Fall Play!****

PORTIA (concerned, protective, hurt, in love)

You've ungently, Brutus,
Stole from me: and yesternight,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across,
And when I ask'd you what the matter was,
You stared upon me with ungentle looks;
I urged you further; then you scratch'd your head,
And too impatiently stamp'd with your foot;
Yet I insisted, yet you answer'd not,
But, with an angry wafture of your hand,
Gave sign for me to leave you.

CASSIUS (manipulative, insulting, bullying)

You are dull, Casca, and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale and gaze
And put on fear and cast yourself in wonder,
To see the strange impatience of the heavens:
But if you would consider the true cause,
You shall find
That heaven hath infused them with these spirits,
To make them instruments of fear and warning
Unto some monstrous state.

BRUTUS (hurt, angrily, spiteful; directed at Cassius)

All this! ay, more: fret till your proud heart break;
Go show your slaves how choleric you are,
And make your girls tremble. Must I budge?
Must I observe you? must I stand and crouch
Under your testy humour? By the gods
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

ANTONY (devastated, shocked; directed at the girls who caused Caesar's downfall)

O mighty Caesar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.
I know not, girls, what you intend,
Who else must be let blood, who else is rank:
If I myself, there is no hour so fit
As Caesar's death hour, nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.

Modern English Translations

You rudely snuck out of bed. And last night, you got up abruptly and paced back and forth with your arms crossed, brooding and sighing, and when I asked you what was the matter, you gave me a dirty look. I asked you again, and you scratched your head and stamped your foot impatiently. I still insisted on knowing what the matter was, but you wouldn't answer me, instead giving me an angry wave of your hand and telling me to leave you alone.

You're acting stupid, Casca, and you lack the quick wits that a Roman should have—or else you don't use them. You go pale, you stare, and you act in awe of the strange disturbance in the heavens. But if you thought about the real reason, then you'd understand that heaven had them act this way so they would serve as frightening warnings of an unnatural state to come.

"All this"? Yes, and more. Go ahead—rage till your proud heart breaks. Show your slaves how mad you are, and make your followers tremble. But me—am I going to cower at you and your irritable moods? You'll have to swallow your own poison till it makes you burst before I'm going to respond; from now on, I'll make you the butt of my jokes whenever you get nasty with me.

Oh, mighty Caesar! Have you been destroyed? Have all your conquests, glories, triumphs, achievements, come to so little? Farewell. Girls, I don't know what you intend to do, who else you intend to take down, who else you consider corrupt. If it's me, there's no time as good as this hour of Caesar's death, and no weapon better than your swords, covered with the noblest blood in the world.