



FALL/WINTER/CHILDREN'S PLAY AUDITION PACKET

WHAT YOU NEED TO KNOW ABOUT AUDITIONS:

- The fall play, winter play, and children's 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 20th** 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 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 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/children's or winter play.** Any major conflicts should be listed on your audition application.
 - *Students **cannot** be cast in both the Fall Play & Children's Play. They can, however, be cast in either of those shows and the Winter Play.*

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

THE CALLBACK LIST will be posted by the end of the day on **Wednesday, September 4th** on the drama bulletin board.

CALLBACKS will be held on **Thursday, September 5th**, beginning at 3:30 in A320 & A311.

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 for fall and winter play. 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. There will be no callbacks for Children's Play.
- 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.**

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 a rehearsal. However, a student cast may not have to be at every rehearsal depending on the scene breakdown and roles.

Date Activity/Time

9/3 M General Auditions for Fall, Winter, and Children's plays, 3:30-7:30 (Freshman Play rehearsal)
 9/5 W Callbacks for Fall and Winter plays 3:30-6:00 (Freshman Play rehearsal)

Children's Play rehearsals

Date	Day	Details
9/13	F	First Read Through 4:00
9/16-20	M-F	Initial Blocking & Character Work (Times TBD)
9/23-27	M-W	Blocking & Running Scenes (Times TBD)
9/28	S	Full Run W/O Tech on stage
9/30 -10/3	M-TH	Tech Rehearsals 3:30-9 w/dinner break
10/4	F	Shows for Elementary Schools during the day. Evening performance: 7:00pm
10/7	M	STRIKE. All required to attend.

Fall Play rehearsals

Date	Day	Details
9/23	M	First Rehearsal 4:00-6:30
9/24-27	T-F	Initial Character Work & Blocking 3:30-6:00; some days may be 6:30-8:30
10/30-11/4	M-F	<i>Minor Rehearsals – Week of Children's Play (Times TBD)</i>
10/7-11	M-F	Blocking Act I & Polishing 3:30-6:30; some days may be 6:30-8:30
10/14-18	M-F	Blocking Act II & Polishing 3:30-6:30; some days may be 6:30-8:30
10/21-25	M-F	Running Acts & Polishing Scenes 3:30-6:30; some days may be 6:30-8:30
10/28, 29	M, T	Tech Rehearsals 3:30-9 w/dinner break
10/30, 31	W,	Dress Rehearsals 3:30-9 w/dinner break
11/1, 2	TH	Show. Call: 5:00pm. Perform: 7:00pm
11/4	F, S M	STRIKE. All required to attend.

Winter Play rehearsals

Date	Day	Details
10/21	M	First rehearsal/read-through 6:00-8:30
10/22&23	T, W	Initial character work/table work 6:00-8:00
10/28-11/1	M-F	<i>Possible Minor Rehearsals – Week of Fall Play (Times TBD)</i>
11/4-8	M-F	Rehearsal 3:30-6:00 Some days may be 6:30-8:30 (Blocking & Character Work)
11/11-15	M-F	Rehearsal 3:30-6:00 Some days may be 6:30-8:30 (Blocking and Polishing)
11/18-22	M-F	Rehearsal 3:30-6:00. Some days may be 6:30-8:30 (Blocking & Running).
11/25-26	M, T	Rehearsal 3:30-7:30. (Thanksgiving break this week)
12/2-3	M,T	Tech Rehearsals 3:30-9:30 (w/ dinner break)
12/4-5	W-TH	Dress Rehearsals 3:30-9:30 (w/ dinner break)
12/6-7	F-S	Show. Call: 5:00. Perform: 7:00

12/9	M	STRIKE. All required to attend.
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****All productions will be coordinating with the Speech team. These times are preliminary and subject to change.**

Children’s Play: The Trial of the Big, Bad Wolf by Joseph Robinette

Synopsis: The Wolf: villain or victim? The Three Pigs: innocent or at fault? The Jurors (Miss Muffet, Bo Peep, Cinderella and Humpty-Dumpty, to name a few): solid citizens or characters with a past? And what about Judge Wise O. Al? Is justice on his side—or does he have a secret to hide? Then there's the media—a reporter, newscaster and town crier. Have they come to accurately report the proceedings—or to turn the courtroom into a media circus? And who is that surprise witness at the end? The answers to these profound questions and even more are revealed once and for all in this rollicking, fun-filled, action-packed trial-of-the-century. Joseph Robinette examines the guilt, or innocence of the accused from different points of view and comes up with a surprising, yet eminently satisfying, conclusion in which no one escapes unscathed. And, as a bonus, a lesson or two is learned along the way.

Available Roles:

FEMALES	MALES
<ul style="list-style-type: none"> ● Amelia Pig ● Myrtle Mae Pig ● Barbara Sue Pig ● Little Miss Muffet ● Little Red Riding Hood ● Jill ● Mistress Mary ● Little Bo Peep ● Mrs. Sprat ● Cinderella ● Charity 	<ul style="list-style-type: none"> ● Wallington Wellington Wolf the Third ● Old King Cole ● Jack ● Jack Sprat ● Tom, Tom the Piper’s Son

ENSEMBLE ROLES:

- Reporter
- Newscaster
- Town Crier
- Clerk
- Humpty Dumpty
- Wise O. Al
- *Other roles and roles from above as needed*

QUESTIONS?

If you have any questions, you may contact the director: Justin Matkovich (Children’s Play):
 jmatkovich@csd99.org

Fall Play: *Dr. Jekyll & Mr. Hyde* by Jeffrey Hatcher

Synopsis: A new version of Robert Louis Stevenson's classic tale of love and horror. On the fog-bound streets of Victorian-era London, Henry Jekyll's experiments with exotic "powders and tinctures" have brought forth his other self—Edward Hyde, a sensualist and villain free to commit the sins Jekyll is too civilized to comprehend. When Hyde meets a woman who stirs his interest, Jekyll fears for her life and decides to end his experiments. But Hyde has other ideas, and so the two sides battle each other in a deadly game of cat-and-mouse to determine who shall be the master and who his slave. With multiple Hydes portrayed by members of the cast, this show dives into the soul in order to ask the question of whether anyone is truly good or evil.

Available Roles:

FEMALES	MALES
<ul style="list-style-type: none">● Elizabeth Jelkes: Well-spoken and courageous, this young hotel maid starts out frightened of Hyde and then develops a fascination with him.● Edward Hyde #2: one side of a dangerously uninhibited London gentleman (dangerously mischievous)● Edward Hyde #4: one side of a dangerously uninhibited London gentleman (dangerously needy)● Poole: Dr. Jekyll's faithful and loyal servant and the one person counted on to handle his affairs	<ul style="list-style-type: none">● Dr. Henry Jekyll: A 19th-century London doctor, respectable and respected, but unafraid to speak his mind and challenge authority● Edward Hyde #1: one side of a dangerously uninhibited London gentleman (dangerously violent)● Edward Hyde #3: one side of a dangerously uninhibited London gentleman (dangerously passionate & devious)● Gabriel Utterson: Jekyll's keenly intelligent attorney and friend● Sir Danvers Carrew: an unethical and arrogant doctor and Jekyll's frequent opponent

Ensemble Roles (actors may play multiple roles):

- **Enfield:** a fellow socialite of Utterson and caught up in Jekyll's predicament
- **Dr. H.K. Lanyon:** a good-natured, ultimately altruistic associate of Jekyll
- **Detective Sanderson:** a discrete, streetwise investigator who knows how to get things done
- **Inspector:** the police officer charged with dealing with the Hyde case
- **Doctors**
- **Students**
- **Orderlies**
- **Ensemble Londoners**

**Note: Some actors cast will play multiple parts

QUESTIONS?

If you have any questions, you may contact the director: Nathaniel Haywood (Fall Play): nhaywood@csd99.org

Winter Play: *Clue On Stage* adapted by Jonathan Lynn et al

Synopsis: It's a dark and stormy night, and you've been invited to a very unusual dinner party. Each of the guests has an alias, the butler offers a variety of weapons, and the host is, well . . . dead. So whodunnit? Join the iconic oddballs known as Scarlet, Plum, White, Green, Peacock, and Mustard as they race to find the murderer in Boddy Manor before the body count stacks up. Based on the cult classic film and the popular board game, *Clue* is a madcap comedy that will keep you guessing until the final twist.

MAIN CHARACTERS

- Wadsworth - A traditional British butler in every sense: uptight, formal and “by the book.” The driving force in the play.
- Colonel Mustard – A puffy, pompous, dense, blow-hard of a military man.
- Professor Plum – An academic Casanova who woos women with his brain.
- Mr. Green – A timid, yet officious rule follower. He’s a bit of a klutz and awfully anxious

- Yvette – An alluring French Maid, with her own secret aspirations.
- Miss Scarlet – A dry, sardonic D.C. madam who is more interested in secrets than men.
- Mrs. Peacock – The church-going wife of a Senator. A bit batty, neurotic, and quick to hysteria.
- Mrs. White – A pale, morbid, and tragic woman. Mrs. White may or may not be the murderer of her five ex-husbands.

Ensemble Roles (actors may play multiple roles):

- Mr. Boddy – A mobster type fella. A dark cloud follows this guy wherever he goes.
- Cop – A “Regular Joe.”
- Auxiliary Mustard – The back of Colonel Mustard during a scene of theatrical trickery.
- Auxiliary Wadsworth – Wadsworth during two scenes of theatrical trickery.
- Agent – An FBI agent who helps to save the day.
- Cook – A threatening presence.
- Motorist – A benign person who rings the wrong doorbell.
- Auxiliary Scarlet – The back of Miss Scarlet during a scene of theatrical trickery.
- Auxiliary Wadsworth – Wadsworth during two scenes of theatrical trickery.
- Agent – An FBI agent who helps to save the day.

QUESTIONS?

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

See next page for audition form – please complete!



FALL/WINTER/CHILDREN'S PLAY AUDITION FORM:

Dr. Jekyll & Mr. Hyde, Clue On Stage, The Trial of the Big Bad Wolf

Name _____ Preferred Pronoun (he/she/they) _____

Phone _____ Year in school: _____

Email _____ ID # _____

For which shows are you auditioning? Circle all that apply: Fall and Winter Play / Children's Play

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

Can you play an instrument? Which? Check if you are a **current** member of Tech Crew _____

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 the most recent below (you may include crew duties):

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 16 – December 9

STUDENT/PARENT AGREEMENT

I understand that my child is auditioning for the Fall, Winter, and Children's 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 website.

Parent/Guardian signature _____

Student signature _____

CONFLICTS (SEPTEMBER 16 – DECEMBER 9):

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

Monologues for Auditions:

***Remember: you are welcome to select your own 1 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?

Salieri from *Amadeus*

My plan was so simple that it terrified me. First I must get the death mass and then I must achieve his death. His funeral! Imagine it, all of Vienna there, Mozart's coffin, Mozart's *little* coffin in the middle, and then suddenly, in that silence, music! A divine music bursts out over them all. A great mass of death! Requiem mass for Wolfgang Mozart, composed by me - his dear friend, Antonio Salieri! Oh what sublimity, what depth, what passion in the music! Salieri has been touched by God at last. And God is forced to listen!! Powerless, powerless to stop it! I, for once in the end, laughing at him! The only thing that bothered me was the actual killing. How does one do that? Hm? How does one kill a man? Well it's one thing to dream about it; very different when you, when you have to do it with your own hands.

**Note: Salieri is pronounced "Sal - ee - air - ee"*

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 23rd 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.

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.

Diawata from ***Speech and Debate:***

Welcome to the first podcast entry of my diary, updated daily at monoblog.com. Let's hear it for my band -- that's Casio in the background. Casio's been programmed to play the only three chords I know over and over while I improvise a new song, live, before your ears, America. Ideally, the music would be a little more interesting, but I can't play and sing at the same time, and I have no friends to help me out. "But Diawata," you're saying to yourselves, "You're so odd and frumpy -- you must have friends." But no, I don't. All I have is my music..... My high school will be doing the timeless classic Once Upon a Mattress, and this year, like every other year, I will not get cast because of my talentless drama teacher -- a man I'll call guy-with-a-receding-hairline in order to protect Mr. Walter M. Healy's anonymity. But this year, I think America should decide whether or not I get to showcase my skills in North Salem High's multipurpose room. "But Diawata," you're asking, "How can we show you our undying love?" Calm yourselves, I'll tell you. You see, Mr. Healy was foolish enough to include his email address on the bottom of his class syllabus; so I say, let the e-campaign begin: if you think that I should play the lead in the spring play, write the fool at dramedy@aol.com. That's D-R-A-M-E-D-Y at A-O-L.com. (She turns the keyboard on, starting the musical vamp.) Mr. Healy, this verse... is for you.

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.