

# The Tenth Annual Playwrights' Festival Audition Packet

Directed by Laura Andersen  
Assistant Directed by Adam Chapnik

## **Auditions:**

Tuesday, April 25th from 3:30-6:00p.m.  
Wednesday, April 26th from 3:00-6:00p.m.  
in the Little Theatre.

Please sign up for a 30-minute time slot on the sign-up sheet on the callboard next to Room 171 in the Theatre Wing.

## **Callbacks:**

April 27th from 3:00-6:00p.m. in the Little Theatre.

## **Performances:**

June 9th at 7:30PM, June 10th, and 11th at 2:00PM  
in the Little Theatre.

**Please read and fill out this packet carefully. Please bring it with you to your audition. Also, you must fill out all the the information at [tinyurl.com/playwrights2017](http://tinyurl.com/playwrights2017) in order to be considered.**

Feel free to email the directors, with any questions at [playwrightsfestivaldirectors@gmail.com](mailto:playwrightsfestivaldirectors@gmail.com)

## **Welcome!**

We are so happy that you are interested in auditioning for *The Tenth Annual Playwrights' Festival*. All of our playwrights have spent months writing, editing, and shaping these 10-minute plays, and we are ready to watch them come to life onstage! This is where you come in. As there are 10 plays, there are plenty of opportunities for actors with any amount of experience. And no matter what your experience acting is, the process is meant to strengthen your skills as an artist.

## **For Your Audition**

Please prepare **two one-minute contemporary monologues, one comedic and one dramatic**. Choose whatever monologues you feel will best showcase your acting ability and range. **If you need recommendations, we will put monologue packets by the callboard or see Mr. Brown in his office or email him at [adam\\_brown@newton.k12.ma.us](mailto:adam_brown@newton.k12.ma.us)**. Memorization is strongly recommended. Please arrive at the audition about ten minutes before your audition slot, and be sure that you are well-rested, full of focused energy, and physically and vocally warmed up. In addition to fundamentals such as strong projection and articulation, we want to see actors trying new things onstage and, most importantly, having fun.

## **Rehearsals**

Rehearsals for the Festival will be in May and June. Typically there will be 2-3 rehearsals a week that last between 1-2 hours each and will include any combination of the following: warm-ups, table work, character work, blocking, and feedback. Actors will also need to commit to work outside of the daily rehearsal time; this will include memorization of lines, character work, and other research. In many ways, being cast in the Festival will be like taking an additional class. Those with a heavy course load should consider this before auditioning. All rehearsals will be held at Newton North, Mondays through Fridays, and will not go past 6 PM. A complete, detailed schedule will be given to actors by their director(s) once the show is cast. All Cast Members are expected to be present at the Festival Designer Run on [May 25th.] Tech Day will be Saturday, [June 3rd.] All involved with the Festival will be expected to be in attendance from 9 AM to 6 PM. During Production Week [(June 4th-11th)] actors may be held as late as 11 PM in order to accommodate dress rehearsals. Dinner will be provided before the dress rehearsals on Monday and Thursday, but not on show nights.

## Play Descriptions

The play packet with current drafts is available at [TheatreInk.net](http://TheatreInk.net).

*Torched* by Laura Andersen: The last two people on earth try to come to terms with the end of the world, or at least the death of the Sun.

*Detitled* by Adam Chapnik: After seeing Arthur Miller's play about what seems to be his relationship with Marilyn Monroe, a man runs into Arthur at a bar. A trial with the late Marilyn Monroe ensues, and Miller is forced to come to terms with his duty to his audience, and the man is forced to come to terms with his duty to an artist and their work, and to himself when experiencing that work.

*Bequest* by Laura Schwartz: Video game characters realize something is wrong when the hero dies in their game.

*The Play We Wrote Last Night at One A.M.* by Taya Frishman and Anna Jones: A teenage girl tries to write a play with her Inner Demon and encounters some unexpected figures from her past along the way.

*It's About Time* by Finn Flaherty and Ian Reid: Two wacky strangers grapple with discovering time travel, not understanding time travel, and the inevitability of death in this light hearted comedy.

*Green Tides* by Maeve Slack Watkins and Achille Ricca: A boy uses a remote control to stop time and separate important parts of his life.  
ht-hearted comedy.

*If It Ain't Broke* by Ilai Gavish and Emma Richmond: A woman hires an electrician to fix nothing and gets exactly that.

*Corporate Magic* by Alli Salwen and Jennifer Bindman: A modern day genie, who grants wishes for a living, must overcome a seemingly unhelpful intern to fulfill the wish of a disagreeable child.

*Madame President* by Julia Greenblatt and Abby Roll: A girl wants to be president, but she can't do it without a friend.

*Out of Your Mind* by Jeremy Gordon: A man finds out that the voice in his head is real, shedding a new perspective on the decisions of his life.

## AUDITION CARD

Name: \_\_\_\_\_ Homeroom: \_\_\_\_\_ Birthday: \_\_\_\_\_

Pronouns \_\_\_\_\_ Email Address: \_\_\_\_\_

Home Phone: (     ) \_\_\_\_\_ - \_\_\_\_\_ Cell Phone: (     ) \_\_\_\_\_ - \_\_\_\_\_

### Questions

1. Why do you want to be a part of the Playwrights' Festival? What skills or attributes of yours could strengthen the Festival, and what might you learn from participating? *(Feel free to use the back of this form if needed)*

2. Would you accept all roles? (Circle "Yes" or "No") Yes No  
 If "No" which role(s) would you not accept? Why?

4. If not cast, would you like to be contacted about becoming involved with the Festival in another capacity? (Circle "Yes" or "No") Yes No

If "Yes", what would you be interested in becoming involved in (e.g., Stage crew, projections, costumes, props, hair and makeup, marketing, student producing)?

5. Do you have any special skills or talents? If so, what are they (e.g., singing, dancing, gymnastics, composing, accent work, unicycle riding,)? *(Feel free to use the back of this form if needed)*

6. Would you be willing to... (Circle "Yes" or "No")

<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 70%; padding: 5px;">Cut your hair?</td> <td style="width: 10%; text-align: center; padding: 5px;">Yes</td> <td style="width: 20%; text-align: center; padding: 5px;">No</td> </tr> <tr> <td style="padding: 5px;">Dye your hair?</td> <td style="text-align: center; padding: 5px;">Yes</td> <td style="text-align: center; padding: 5px;">No</td> </tr> <tr> <td style="padding: 5px;">Kiss an actor of the opposite gender onstage?</td> <td style="text-align: center; padding: 5px;">Yes</td> <td style="text-align: center; padding: 5px;">No</td> </tr> <tr> <td style="padding: 5px;">Kiss an actor of the same gender onstage?</td> <td style="text-align: center; padding: 5px;">Yes</td> <td style="text-align: center; padding: 5px;">No</td> </tr> </table>	Cut your hair?	Yes	No	Dye your hair?	Yes	No	Kiss an actor of the opposite gender onstage?	Yes	No	Kiss an actor of the same gender onstage?	Yes	No	<p style="text-align: center;"><b>Do you have any allergies? Yes No</b></p> <p style="text-align: center;"><b>If yes <i>(please specify)</i></b></p> <hr style="border: 0; border-top: 1px solid black; margin: 10px 0;"/> <hr style="border: 0; border-top: 1px solid black; margin: 10px 0;"/>
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## Conflicts

You should be aware that your conflicts will be taken into consideration in casting. Therefore, it is imperative that you are accurate and honest about your conflicts. Conflicts that come up as the rehearsal process starts will need to be communicated to the artistic and individual directors, along with the stage manager, AS SOON AS THEY ARE KNOWN.

### One Time Conflicts

In the space below please record ALL ONE-TIME CONFLICTS (e.g. vacations, doctor's appointments) between May 1st and May 24th. PLEASE CONFIRM ALL THIS INFORMATION WITH YOUR FAMILY.

1.	4.
2.	5.
3.	6.

### Weekly Conflicts

Monday	
Tuesday	
Wednesday	
Thursday	
Friday	
Saturday	
Sunday	

#### Please Note:

Conflicts will be taken into consideration when casting. It is extremely important that you are accurate when listing your conflicts because we will develop our rehearsal schedules based on this information. If any unexpected emergency conflicts arise you must contact the stage manager at [playwrights17sms@gmail.com](mailto:playwrights17sms@gmail.com) . No conflicts will be allowed on 5/25 as well as between 5/31-6/13. Any new conflicts submitted after auditions need to be approved by Mr. Brown or Mr. Fabrizio.