

Audition Packet for the 6th Annual Playwrights' Festival

Directed by Peter Diamond and Kelsey Fox

Auditions will take place on
Thursday, April 25: 3:30-6:30 in room 175

Please sign up for a 30-minute time slot on the sign-up sheet on the callboard.

Callbacks will take place on
Friday, April 26: 3-6pm in room 175

The Festival will be performed on
June 7th and 8th, 2013 in the Little Theatre.

Please read this packet carefully, fill it out, and bring it with you to your audition.

Feel free to email Peter and Kelsey at
playwrightsfestivaldirectors@gmail.com with any questions.

Hello!

We are so pleased you are interested in auditioning for the 5th Annual Playwrights' Festival. On behalf of all of our playwrights, we are so excited to get started! We have spent months writing, editing and shaping these 10-minute plays, and now we want to see these plays come to life onstage!

So, what are we looking for? We want to see actors taking initiative, trying new things onstage, and most importantly, having fun! Actors, especially in the Playwrights' Festival, are an integral part of the show's final product. Our plays are always changing, and we cannot wait to see what thoughts you bring to the table.

For Your Audition

Please prepare **two one- to two-minute contemporary monologues, one comedic and one dramatic**. We have placed monologue packets by the callboard, which include some great sample monologues; choose whatever monologues you feel will best showcase your acting ability and range. You should have both of the monologues committed to memory. Please arrive at the audition about ten minutes before your audition slot, and be sure that you are well-rested, full of high-energy, and physically and vocally warmed up.

Play Descriptions:

The play packet with current drafts will be available at Theatreink.net on 04/06/2013.

Explorers by Elena Rodriguez (2m, 2f): Three precocious kids and one clueless babysitter experience comedic shenanigans while studying the explorations of Lewis, Clark, and Sacagawea.

Fall by Adina Kruskal (1m, 1f): K.T. and Tate, two former roommates, test the boundaries of their friendship when they become competitors in the music industry.

Fasten Your Seatbelts by Rachel Brown and Lee Moriarty (2m, 2f): In this absurdist comedy, two B-list celebrities reminisce about their college romance on an airplane that is destined to crash.

Grasshopper by Emma Hanselmann and Bethany Lehman (1m, 1f): Tensions run high when Bruce, a hitman, tries to use yoga and meditation to train Jo, a reluctant aspiring hitwoman.

Keeping House/Keeping Out by Kelsey Fox (1m, 2f): A woman attempts to join an old friend's family by rearranging their garden furniture, and is forced to confront her own loneliness in the process.

The Sky Looked Strange That Night by Peter Diamond (2m, 2f): Four young adults realize that a large world exists beyond their small town when they must face the realities of higher education, gender roles in their society, and marriage after graduating from a provincial high school.

Two Bottles of Wine and a Park Bench by Steven Kelly (2m): A young alcoholic and an experienced cop form an unlikely friendship in a park before dawn, when they realize how much we all have in common.

Basic Information

Name: _____ Homeroom: _____ Birthdate: _____
Address: _____ Zip Code: _____
Home Phone: () _____ - _____ Cell Phone: () _____ - _____
Email Address: _____

Parent/Guardian Name: _____
Parent/Guardian Email: _____
Parent/Guardian Phone: () _____ - _____

Previous Experience

Please use the space below to list any previous theatre experience, onstage or off.

Feel free to attach a resume.

Conflicts

You should be aware that your conflicts will be taken into consideration in casting. However, it is imperative that you are accurate and honest about your conflicts; we will not hesitate to pull actors from the production if they misrepresent their availability during the rehearsal period. Conflicts that come up as the rehearsal process starts will need to be communicated to the artistic and individual directors as soon as they are known.

Weekly Conflicts

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday

One-Time Conflicts

In the space below, please record all specific one-time conflicts (e.g., vacations, doctor's appointments) between April 26th and May 28th.

*Note: We will try to accommodate conflicts as much as possible.
However, conflicts are not permitted between May 31th and June 8th.*

Would you be able to attend night rehearsals? (Check "Yes" or "No") Yes ____ No ____

Would you be able to attend weekend rehearsals? (Check "Yes" or "No") Yes ____ No ____

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?

2. Would you be willing to accept all roles? (Check "Yes" or "No") Yes___ No___

3. If you answered "No" to the question above, which role(s) would you be unwilling to accept? Why?

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

5. If you answered "Yes" to the above question, in which capacity or capacities might you be interested in becoming involved (e.g., Stage crew, projections, costumes, props, hair and make-up, marketing, student producing)?

6. Do you have any special skills or talents? If so, what are they (e.g., singing, dancing, gymnastics, composing, accent work, unicycle riding)?

7. Would you be willing to... (Circle "Yes" or "No" for each option)

Cut your hair? Yes No

Dye your hair? Yes No

Kiss another actor onstage? Yes No

Dance onstage? Yes No

Do yoga onstage? Yes No

Engage in rough physical contact with other actors onstage? Yes No

Eat (cool-whip) onstage? Yes No

If so, do you have any food allergies? Yes No (what are they?) _____

Do you play the piano? Yes No

How many years? _____

Theatre Ink Casting Policy

Both student and staff directors always strive to cast fairly, with the guiding objective of assembling the overall cast that will best serve the directorial vision for the show. This requires many hours of careful analysis by the Directors and Mr. Brown, who take their responsibility in this area very seriously. Mr. Brown watches every audition and participates as a mediator and guide through every casting process.

Theatre Ink casting decisions are not based on seniority (grade level in school), or years of participation in the program. This is a firm programmatic value arrived at after years of assembling casts, and seeing the exciting results that come from having students collaborate across the grade spectrum from freshman to senior, each cast solely on his or her fit for a given role as revealed through a rigorous and thoughtful audition process. Auditioning for a show can be competitive and sometimes daunting. In keeping with the program's emphasis on theatre as a vehicle for learning and individual development, Mr. Brown is available to coach and support students as they seek to improve their speaking, presentation, and performance skills through the audition process.

DIVERSITY: Theatre Ink values and celebrates diversity of all kinds. Encouraging diversity of participation is an overall goal of the program. Theatre Ink actively encourages all students to participate in productions as members of cast or crew. All students who audition are considered equally in an inclusive environment and in accordance with Theatre Ink casting principles. Theatre Ink hopes to be a reflection not only of the varied backgrounds and experiences of Newton North's staff and students but also of diverse world cultures, life experiences, and theatrical traditions. By carefully selecting a range of different shows each year we strive to tell theatrical stories that represent the richness of our world while offering a wide range of opportunities for all students.

ON CASTING: Casting is a very complex process. In the end, the Directors must choose the students who best fit the roles in many dimensions, both by the individual skills they present in audition, but also in the dynamics that develop between actors who will be creating the driving energy of the show in scenes together. Such dynamics are a large part of what is explored in the "Callback" round of auditions. For students, auditioning is an exciting, yet difficult, process that can bring about greater success, whether cast in the production or not. The more a student auditions, the better they will become, especially if they seek and receive feedback and guidance. The feeling of "rejection" over not getting cast seems disappointing at first, but we strongly urge you to encourage your child to get right back to work as soon as possible so they can sharpen their skills for a future audition. In theatre, as in life, all of us experience both disappointment and success. Our goal is to teach our students how to deal with both, so when they leave Newton North High School they will be well prepared to navigate their way toward success in a complex world.

TO PARENTS: Due to the large audition pool Theatre Ink shows typically experience, your

child's audition does not guarantee him or her a role in the show. If your child is not cast (and also if he or she is cast), we strongly suggest that (s)he meet with the Directors and/or Mr. Brown to obtain valuable feedback while it is freshly in mind, in order to further develop skills for future auditions. While disappointment for some is an inevitable part of the experience in any competitive tryout situation, be it an academic, athletic or artistic pursuit, one of the hallmarks of Theatre Ink is that **there are many other ways to get involved** working on the production if you are not cast in an on-stage role. These include technical crew (set design and construction, lights, sound) working with Mr. Barrington-Haber, Theatre Ink's Technical Director; or on the many other teams, such as props, costumes, publicity and makeup. There are also opportunities to be a student producer or stage manager, which you can discuss with Mr. Brown or the Directors. If slots of interest are not available in the current show, please consider looking into such opportunities in an upcoming show. The wide range of types of shows, and the large number (11-12 per year) is designed to make as many theatre arts opportunities available to as many students as is feasible within the resources provided by the Newton Public Schools. We also strongly encourage each student to take a Theatre Arts and Speech class -- offered as an elective to all grade levels-- and go to Improv Club during X-blocks. These theatre education experiences will further enhance your child's skills in these areas and give them more confidence for the audition process. The wonderful spirit of camaraderie and collaboration that develops during shows is equally shared by on- and offstage participants. Talking to students who have worked in various roles and jobs will confirm this for your student. Keep an open mind, and seek out a new experience!

GET INVOLVED! If you and/or your child are/is not satisfied with the casting decision and wish to inquire as to the reasons for it, the first step is for the student to meet with the show's Directors. If further discussion is desired, the student should then meet with Mr. Brown. If, after those meetings, you and/or your child do not feel you received valuable feedback or information you are satisfied with, you are then encouraged to make a joint parent/student appointment with Mr. Brown. Please be assured that a student's future participation in Theatre Ink will not be jeopardized in any way by seeking to have concerns addressed according to this established process.

Student signature _____	Date _____
Parent signature _____	Date _____

Theatre Ink Production Agreement

(Please read and fill out the following Theatre Ink Agreement)

I agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my director, choreographers, music director, technical director, producer, and fellow cast and crewmembers. I will dedicate myself as a true team member to this production process in order to present a show that we as a cast, crew, and production team will be proud of.

1. All actors, technical stage crewmembers and musicians should have fun working on this production as collaborative artists. We expect a positive attitude, open communication, and ownership from beginning to end.

2. All actors, technical stage crewmembers and musicians must be in good academic standing to participate in and remain in this production. All actors, technical stage crewmembers, and musicians are expected to be in school during the day in order to participate in rehearsals and performances after-school. It is also required that a progress report be completely filled out every two weeks and returned to Mr. Brown via your stage manager. You will not be allowed to attend rehearsal if this is not turned in on time.

3. All participants must be passing a minimum of 20 credits each marking period or they will be removed from the process when the report card is issued. N's in a class do not count as passing.

4. All actors, technical stage crewmembers, and musicians must be on time to all scheduled rehearsals and technical crew duties. If late for three rehearsals, you may be cut from the production.

5. All actors, technical stage crewmembers and musicians must be present at all scheduled rehearsals. Rehearsals will generally be Monday through Friday from 3:00 p.m. to 6:30 p.m. Some weekend rehearsals may be requested in advance. If you have three unexcused absences from rehearsal, you may be cut from the production. *In order to be excused you must have a legitimate note explaining why. Valid excuses are an illness, a death in the family, etc. It is also important to turn in all notes to the director and notify them directly in advance if you cannot attend a rehearsal. In case of emergency, you must call 617-559-6306 and leave a message.* Communication is the key to good relationships during a production.

6. All actors, technical stage crewmembers, and musicians will keep the rehearsal spaces, stage, dressing rooms and costume room clean throughout the rehearsal and performance process. There will be no food or drink allowed on the stage at anytime. Water Only!

7. All actors, technical stage crewmembers, and musicians are responsible for their props and costumes. If props or costumes are damaged or lost while in your possession, you are responsible for the replacement cost.

8. All actors, technical stage crewmembers and musicians will use the rehearsal process productively. Actors who are waiting to work on stage should be memorizing lines, reviewing blocking, dances, music, or reading materials related to the production. *You are a student first, so you must stay current with your class assignments. We strongly encourage you to do homework at rehearsal if there is time.* Please bring snacks and water in case you are hungry.

9. All actors, technical stage crewmembers, and musicians must stay in the rehearsal area during a rehearsal unless given permission to leave. Your presence may be called upon at anytime while you are at rehearsal.

10. All actors, technical stage crew and musicians must be supportive of each other's roles in this production. It is important to communicate with one another in a respectful manner. Whether onstage or offstage, all roles in this production are equally important.

11. All actors will complete 8 technical theatre shop/stage crew hours during the rehearsal process. This may include painting, set construction, lighting, costumes, props, or other related areas as designated by the technical director or producer.

12. All actors, technical stage crewmembers, and musicians are required to take part in a full stage strike directed by the technical director, Michael Barrington-Haber, on the Monday and Tuesday (if necessary), after the production. All cast and crew will remain until the strike is complete and the stage, costume room, dressing rooms, music rooms and shop is cleared and cleaned. *Anyone who misses strike will not be allowed to work on the next show unless they put in the hours they missed with the technical director.*

The spirit of this agreement is to ensure that all actors, technical stage crewmembers and musicians are treated fairly as creative, collaborative artists who are working towards the same goal. Mr. Adam Brown, Director of Theatre Ink; Mr. Michael Barrington-Haber, Technical Director, and your Directors will enforce this agreement to the best of their ability in the spirit of a high quality theatrical production process.

This production can be an incredible experience if the entire cast, crew, musicians, and production staff work together, create together, and have fun together!

Actor Name _____

Actor Signature _____ Date _____

Parent Signature _____ Date _____