

Audition Packet for...

Freshman Cabaret!

Directed By Amanda Kuo, Caroline Kaler,
Jackson Bunis, and Jen Gately

The performances will be on:
December 5th and 6th
at 7:30 pm in the Auditorium

A general interest meeting will be held on:
Thursday, September 11th at 4:00pm in the LT

Acting and singing auditions will be held after X-Block on:
Monday, September 23rd, 3:30pm to 6pm
Wednesday, September 25th, 3:30pm to 5pm

Dance Auditions will be held on:
Wednesday, September 25th, 3:30pm to 6pm

Callbacks will be held after X-Block on:
Thursday, September 26th 3:30pm to 5pm

Hello!

Thank you for showing interest in auditioning for Freshman Cabaret! Freshman Cabaret is an all-inclusive show where newcomers to TheatreInk are given an introduction to the program. This show is a wonderful way for students to start off their time at Newton North with a bang and make friends who are also interested in theatre-- people who they may work with for the rest of their high school career.

Freshman Cabaret is made up of skits, songs and dances in large groups and smaller groups. The theme for this year's show is "Brand New You" - discovering who you are as you make the transition to high school. Each cast member has their own unique talent that we want to bring to the stage and show off to the audience members. It is important this year that you come as you are. As directors we are excited to see the individual talents each of you will bring to the table.

If you have any questions, you can contact the directors at **froshcabdirectors2013@gmail.com** or the stage managers at **smsfroshcab@gmail.com**. This is going to be a wonderful and incredibly rewarding process for everyone. We can't wait to get started and we look forward to working with all of you!

-Jen, Jackson, Caroline, and Amanda

For Your Audition

You may audition for one, two, or all of the three divisions of Freshman Cabaret: acting, singing and dancing. Please sign up for all auditions on the sheets on the Freshman Cabaret callboard.

Actors will be required to memorize a monologue no shorter than 30 seconds, and no longer than 90 seconds. Some monologues have been provided at the back of this packet if you would like to use them, although using a monologue from this packet is not necessary. You may select any piece that meets the length requirement.

Note to actors: We welcome you to find your own monologue, but you may also feel free to prepare a monologue from this packet. There are many monologue resources available including the TheatreInk monologue packet, the Newton Free Library plays and monologue books, and the internet. We ask that your monologue is memorized and from a play as opposed to a movie or TV show. Your monologue should be around one minute long. If you have any questions feel free to ask us or Mr. Brown.

Singers will be required to sing a short (16-32 bars), memorized piece of a song of your choice. This audition will be done a cappella (without accompaniment), so you will not need to bring sheet music.

Acting and singing auditions will be held during the same time slots. If you are auditioning for both acting and singing, you will present both your monologue and song during your slot. If you are not auditioning for dancing in addition to singing/acting, please sign up for the second day of acting/singing auditions so that the first day can be reserved for dancers.

Dance auditions will be on the same day as the second day of acting/singing auditions. If you wish to audition for both dancing and singing/acting, sign up for a slot on the first day of auditions for singing/acting, then sign up for an additional slot for the dance auditions. You will be taught a short section of a dance at your audition, then will perform it (in other words, you won't have to prepare anything prior to being taught this dance). Please wear comfortable clothing to move around in (leggings, sweatpants, etc).

Basic Info

(please print neatly)

Name: _____ Homeroom: _____

Address: _____

Home Phone: _____ Cell Phone: _____

Email Address: _____

Parent/Guardian's
Name(s): _____

Parent/Guardian's
Email(s): _____

Parent/Guardian's Phone(s):

What do you plan on doing in Freshman Cabaret? (Check all that apply)

- Singing
- Acting
- Dancing

If you're participating in singing, what would you say your range is? (Check all that apply)

- Soprano Tenor
- Mezzo Baritone
- Alto Bass

If you're participating in dancing, which dances would you like to be in? (Check all that apply)

- Hip-Hop
- Jazz
- Lyrical

What previous experience do you have involving acting, singing or dancing? You may attach a resume if you'd like.

Questions

Why do you want to be in Freshman Cabaret?

Do you have any special talents or hobbies you would like us to know about?

What food do you think best matches your personality? Why?

Conflicts: If you are part of a fall sport or planning on being a part of a winter sport, please make sure your coach contacts Adam Brown. Rehearsal times will be between 3pm-6pm from the start of the production to 2 weeks before the show date. During the last two weeks students should clear all days and evenings. Closer to the production there may also be some weekend rehearsals. We will do our best to try and schedule rehearsals around your conflicts. However, you must assess whether or not your schedule allows you to commit yourself fully to this production. If you any other conflicts come up please contact your SM as soon as possible.

Weekly Conflicts

September 30th to December 10th

Sun	Mon	Tues	Wed	Thu	Fri	Sat

One-Time Conflicts

Please write down all specific one-time conflicts (ex. vacations, doctor's appointments, etc) between September 30th and December 10th

Note: We will try to accommodate conflicts as much as possible.

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, Ms. Goldthwaite (faculty advisor) 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, and/or Ms. Goldthwaite. 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, and/or Ms. Goldthwaite. 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 and evening 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. There will also be a technical rehearsal on a Saturday prior to the show from 9am to 6pm. The date will be announced ASAP.

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 6 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 Signature _____ **Date** _____
Parent Signature _____ **Date** _____

Reasons to be Pretty

By Neil LaBute

Carly: I'm very attractive. I am. I've always been that way but it's no great big deal to me-if anything, it's worked against me for most of my life. *(Beat.)* Example: have you ever tried to walk through some store, a supermarket, you're in a hurry and you're moving along-picking up some milk or an item or two like that-while some loser guy is following you the whole time around the place? Seriously, with a cart and maybe even a kid in it but he keeps showing up in the same sections you're in, or you can see him way down the other end, just *coincidentally* passing through the spots you're at. For, like, a half dozen aisles in a row. *(Beat.)* And that's not all because he finds a way to get in the same checkout as you and to do the small talk and even tries to help you out to the car, whatever he can do. It's weird and gross and upsetting, it's enough to make you throw up sometimes-I've done that before, pulled over and vomited by the roadside-all cause some man made me so nervous. I've been followed, too. Yeah. Not just out to my car but all the way home... slowly going along behind me to see where I live. Or work. Or through the mall, from store to store, by people. This happens so much, I mean, not like every day, but enough that I couldn't even give you a number. In my lifetime. And for what? Because I'm great or smart or have this, this wonderful and witty way about me? No. How could anyone know that from chasing me around *Safeway*? The answer is-they couldn't. Nothing to do with me, that's what the truth of it is. It's all about this... *(Points.)* My face. I was born with it, people. That's all.

Search for Signs of Intelligent Life in the Universe

By Jane Wagner

Trudy: Here we are standing on the corner of "Walk, Don't Walk." You look away from me, trying not to catch my eye, but you didn't turn fast enough, did you?

I know what you're thinkin'; You're thinkin' I'm crazy. You think I give a hoot? You people look at my shopping bags, call me crazy 'cause I collect this junk. What should we call the ones who buy it?

It's my belief we all, one time or another secretly ask ourselves the question, "Am I crazy?" In my case the answer came back: A resounding YES!

The symptoms are subtle but unmistakable to the trained eye. For instance, here I am standing at the corner of "walk, don't walk" waiting for these aliens from outer space to show up. I call that crazy don't you? If I were sane, I should be waiting for the light like everyone else.

They're late, as usual.

You'd think, as much as they know about time travel, they could be on time once in a while.

I could kick myself. I told them I'd meet 'em on the corner of "walk, Dont walk" 'round lunchtime. Do they even know what lunch means? I doubt it.

When they get here they'll probably dying to know what "lunchtime" means and when they find out it means going to Howard Johnson's for fried clams, I wonder, will they be a bit let down?

I dread having to explain tartar sauce.

The Worker

By Walter Wykes

Man: All right, look ... I didn't want to tell you, but I've fallen behind. At work. I can't keep up. Recently, they've ... ahh ... they've let a few people go. Every day there are fewer and fewer people doing the same amount of work. They have me running the accounting department entirely by myself! Not management, no, I haven't been promoted. It's just me—there's no one to manage! I do everything! The whole department! And that's not all! I'm also expected to take incoming calls because there's no receptionist, fix the computers because there's no tech department, field customer complaints because there's no customer service! I'm in charge of the mail room, the cafeteria, janitorial services, research and development! Last week, human resources was let go, the whole department, and I received a memo—which I'd actually typed myself because there's no secretary—instructing me to familiarize myself with all applicable state and federal guidelines! Tomorrow, I'm supposed to start mediating all employee disputes! I have no idea what I'm doing! I'd ask the legal department for advice, but I've never studied law so I wouldn't know what to tell myself! And to top it all off, I have to take the CEO's dog out to poop four times a day! At regular intervals! He has stomach problems and he's on a very strict schedule!

Single Crutch

by Tara Meddaugh

Ben: I've been practicing my clarinet all morning and I really thought I was gonna get in this time. I know marching band is competitive, especially for the hockey team, but I had a good feeling about it all morning. Fifth time's a charm, my mom said.

Then that guy who wears all the jewelry stole my crutch. My mom said it was okay for me to practice my song outside, since it wasn't raining and I was only playing marches. But he ran up to me from across the street. He was yelling something like, "shut the hell up!" or something. And he knocked my stand over and grabbed one of my crutches. I tried to run after him, but I'm not very fast on one crutch. I didn't let him get my clarinet though! I had to toss it under the picnic table, and I think one of my keys got bent a little, but at least I saved it.

Anyway, now I have to sort of hop and walk to get anywhere. I don't think I can make it to the gym on time with only one crutch. And since you have that crutch you used in fourth grade when you were Tiny Tim, I was wondering if I could maybe borrow it. I know you want it to stay in mint condition, but I won't mess it up. I'd have to bend over a little, since it's a kiddie crutch, but my mom said I have a strong back. I don't mind.

Hey, you're the reason my leg is broken anyway. You're the one who told me to jump off the truck so Lisa would see and fall in love with me. But since the truck was going 30 miles an hour—and you weren't supposed to be going that fast—I just got this broken leg instead. The hospital did have HBO Plus though. My mom and dad don't get that at home. I saw Austin Powers two times in one day!

But Lisa didn't fall in love with me and now I have to hop and walk. So I don't care if you don't want fingerprints on your Tiny Tim crutch. I think you owe me! This is my chance to get in the marching band and show Lisa I'm worth something. So give me your crutch or I'm gonna tell your mom.