

AUDITION PACKET

For 2010-2011:

Freshman Cabaret!!

Directed by Eliza Burr, Jack Reibstein,
Greta Schindler, and Rowan Sockwell

General Interest Meeting: September 27

Auditions: October 18-20

Dance Auditions: October 21

Performance: January 6-7

Audition Information

Name: _____ Height: _____
E-mail: _____ Grade: _____
Address: _____
Cell Number: _____
Home Number: _____
Parent(s) or Guardian(s): _____
Parent(s) or Guardian(s) email and/or cell phone
number: _____

Check one or more of what you would like to be involved in in Freshman Cabaret.

Acting _____
Singing _____
Dancing _____

Check what type of skit you would prefer to be involved in (this is not a guarantee that you will get this type of skit, it just helps us figure out who is comfortable with what).

drama _____
comedy _____
monologue _____

Vocal Part (circle as many as needed):

Soprano: _____
Mezzo: _____
Alto: _____
Tenor: _____
Baritone: _____
Bass: _____

Are you comfortable with late night rehearsals and weekend rehearsals?

Yes: _____
No: _____

Are you comfortable with having insane amounts of fun?

Yes: _____
No: _____

Please answer the following questions to the best of your ability:

Why do you want to do Freshman Cabaret?

Do you have any suggestions for Freshman Cabaret?

(aka songs, skits, dances, etc.)

Do you have any requests of who you would like to work with?
(this is not a guarantee that you will get to work with this person)

Who is your favorite pop star/diva and why?

Anything else you'd like us to know about you? **(This is the place for special talents and hobbies!)**

Weekly Conflicts:

Please list all weekly conflicts from November 2009-June 2010 that you know of.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday

Special One-Time Conflicts:

Conflict Here	Date of Conflict

Please list any previous theatrical experiences or feel free to attach a resume:

Audition Process:

Since Freshmen Cabaret is a show that will be built around your specific talents and skills, it is up to you to decide what you want to present to us for your audition! All who audition for Freshmen Cabaret must pick a monologue of their choice to do. The only restriction is that this monologue must be one minute to two minutes long. Besides that, you have all the freedom in the world. The monologue can be comedic, dramatic, or anything in between! For those who wish to sing in the show, you must come prepared with a 16-24 bar excerpt from your song of choice. Dance auditions will be held on Thursday, October 21st. We're looking for creative, bold choices that showcase your specific talents, so choose wisely. The following are three monologues we have found that you may use, but we suggest you find an original piece.

Optional Monologues

“There's Gotta Be a Better Way”

Faith: Ma'am, I replaced the first burger free cause it "didn't taste right" to you. And the second burger cause you said it wasn't cooked enough. Now you're telling me that this burger is burnt?! You have got to be kidding me. Where do you think you are. This is McDonald's! We ain't serving no sirloin steak! \$5.25 an hour and I gotta put up with the likes of you. I'll tell you what. Why don't you come back here, take my greasy apron and my stupid hat, and stand back here in 128 degree temperature and cook your own burger til you're satisfied. Oh, and hey, don't forgot you gotta smile nice for all the customers while you're sweating to death and the French Fry boys are whispering perverted jokes!! No? Doesn't sound like a good old time to you? Well then, I highly suggest you take that burger back to your little table, eat it, and think about how lucky you are that I didn't smush an apple pie in your face. Have I made myself clear? Thank you. Have a nice day

“It's a Living”

Cori: You won't believe what just happened to me! I'm getting off EI and this guy comes up to me and says, "Hi there. You got a minute?" I say, "Sorry, I don't have any money," and I start to walk away. He scurries up beside me and goes, "Wait! I don't need any money. Actually I'm on my way to Crobar. It's fetish night." I pick up my pace. Then he runs in front of me, blocking my path and says, "Look, I don't mean to bug you and I'm not going to hurt you. It's just that I couldn't help but notice your beautiful feet

in those sandals. I'll give you ten dollars if you let me smell them for just thirty seconds." You should have seen his face! The guy was dead serious! (Beat.) Of course I didn't! Are you kidding? (Beat.) I made him give me twenty.

“Fame and Features”

Ed: Three weeks ago I had auditions for some agents. All on the same day. I go to the first agent, read my copy -- she loves it. But she wants me to get my hair cut and dyed. She gives me this salon card and says, "Come back once Pierre fixes you up and then we'll talk." I thought, that's kinda shallow, but hey, I'm willing to change for my craft. I got to the second agent who tells me, "You're very talented, but we've got to do something about your teeth -- that space." Look how small this space is! You can barely see it! At this point I'm somewhat disgruntled, but I go to the third agent. He wants to get a nose job. A nose job! There is nothing wrong with my nose! So today, just for kicks, I ask Gary to go back to those agent with my resume and pretend he's the "new" me. And guess what? He got signed by all three! In my name! They didn't even realize it wasn't me! I'm sickened. As of today, I'm becoming a plumber.

IMPORTANT THEATRE INK PARTICIPATION INFORMATION FOR ALL AUDITIONING STUDENTS AND THEIR PARENTS

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 off-stage 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 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 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!

6. 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.

7. 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.

Remember: 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.

10. 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.

II. 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.

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/crew/musician name _____

Actor/crew/musician signature _____
Date_____

Parent Signature _____
Date_____