

AUDITION PACKET

UNDER MILK WOOD

BY DYLAN THOMAS

DIRECTED BY MR. DAN FABRIZIO

*E-MAIL MR. FABRIZIO (DANIEL_FABRIZIO@NEWTON.K12.MA.US) OR
MR. ADAM BROWN (ADAM_BROWN@NEWTON.K12.MA.US) WITH ANY QUESTIONS*

AUDITION DATES

**MONDAY, NOVEMBER 15TH 3:30-6:30 PM
TUESDAY, NOVEMBER 16TH 4:30-6:30 PM**

PLEASE SIGN UP FOR A SLOT ON THE CALLBOARD.

CALLBACKS

WEDNESDAY, NOVEMBER 17TH 3:00-6:00 PM

SHOW DATES

FEBRUARY 3RD, 4TH, AND 5TH 2011

*ATTACHED TO THE BACK OF THIS PACKET IS AN INFORMATION SHEET. PLEASE FILL IT OUT AND
BRING IT WITH YOU TO YOUR AUDITION.*

ACTOR INFORMATION

NAME _____ D.O.B. _____

ADDRESS _____

GRADE: _____ HR: _____ CELL #: _____

PREFERRED E-MAIL ADDRESS: _____

PARENT/GUARDIAN INFO:

NAME _____

PHONE # _____ E-MAIL _____

PLEASE BRIEFLY LIST ANY PAST THEATER EXPERIENCE YOU HAVE HAD (OR ATTACH A RÉSUMÉ):

PLEASE CIRCLE YOUR ANSWER(S):

- *UNDER MILK WOOD* WILL BE AN ENSEMBLE OF BETWEEN 12-20 PERFORMERS. ARE YOU COMFORTABLE WORKING AN AN ENSEMBLE? YES NO
- CAN YOU SING? YES NO
- CAN YOU PLAY A MUSICAL INSTRUMENT? YES NO
 - IF SO, WHICH? _____
- CAN YOU COMPOSE MUSIC? YES NO
- WOULD YOU CUT/COLOR YOUR HAIR FOR THIS PERFORMANCE? YES NO
- HAVE YOU READ *UNDER MILK WOOD*? (THE ENTIRE SCRIPT IS AVAILABLE ONLINE AT [HTTP://GUTENBERG.NET.AU/EBOOKS06/0608221.TXT](http://gutenberg.net.au/ebooks06/0608221.txt)). YES NO
- IS THERE A ROLE YOU'D PREFER TO PLAY? YES NO
 - IF YES, WHICH? _____
- IS THERE A ROLE THAT YOU WOULD NOT ACCEPT? YES NO
 - IF YES, WHICH? _____
- DO YOU FEEL COMFORTABLE KISSING ANOTHER PERSON ONSTAGE? YES NO
- ARE YOU IN EURYDICE? (*YOU'LL STILL BE CONSIDERED IF YOU ARE*) YES NO

WHAT SPECIAL SKILLS OR TALENTS TO DO YOU HAVE?

WHAT DO YOU THINK IS YOUR BIGGEST STRENGTH AS AN ACTOR?

THE AUDITION PROCESS

PLEASE PREPARE

- A CONTEMPORARY MONOLOGUE, NO MORE THAN 2 MINUTES IN LENGTH
- ONE OF THE MONOLOGUES LISTED BELOW.

THE MONOLOGUE YOU CHOOSE SHOULD OFFER A CONTRAST TO THE ONE WE ARE PROVIDING. IT IS APPRECIATED WHEN YOU STEP OUT OF YOUR COMFORT ZONE AND TAKE RISKS. THE CONTEMPORARY MONOLOGUE OF YOUR CHOOSING SHOULD BE MEMORIZED; IT IS RECOMMENDED THAT YOU MEMORIZE THE *UNDER MILK WOOD* PIECE, THOUGH IT IS NOT NECESSARY.

THE FOLLOWING MONOLOGUES ARE FROM THE *FIRST VOICE* OR *SECOND VOICE*, THE NARRATORS OF THE PLAY.

One

Hush, the babies are sleeping, the farmers, the fishers, the tradesmen and pensioners, cobbler, schoolteacher, postman and publican, the undertaker and the fancy woman, drunkard, dressmaker, preacher, policeman, the webfoot cocklewomen and the tidy wives. Young girls lie bedded soft or glide in their dreams, with rings and trousseaux, bridesmaided by glowworms down the aisles of the organplaying wood. The boys are dreaming wicked or of the bucking ranches of the night and the jollyrodgered sea. And the anthracite statues of the horses sleep in the fields, and the cows in the byres, and the dogs in the wetnosed yards; and the cats nap in the slant corners or lope sly, streaking and needling, on the one cloud of the roofs.

Two

There's the clip clop of horses on the sunhoneyed cobbles of the humming streets, hammering of horse-shoes, gobble quack and cackle, tomtit twitter from the bird-ounced boughs, braying on Donkey Down. Bread is baking, pigs are grunting, chop goes the butcher, milk-churns bell, tills ring, sheep cough, dogs shout, saws sing. Oh, the Spring whinny and morning moo from the clog dancing farms, the gulls' gab and rabble on the boat-bobbing river and sea and the cockles bubbling in the sand, scamper of sanderlings, curlew cry, crow caw, pigeon coo, clock strike, bull bellow, and the ragged gabble of the beargarden school as the women scratch and babble in Mrs Organ Morgan's general shop where everything is sold: custard, buckets, henna, rat-traps, shrimp-nets, sugar, stamps, confetti, paraffin, hatchets, whistles.

Three

The sunny slow lulling afternoon yawns and moons through the dozy town. The sea lolls, laps and idles in, with fishes sleeping in its lap. The meadows still as Sunday, the shut-eye tasselled bulls, the goat-and daisy dingles, nap happy and lazy. The dumb duck-ponds snooze. Clouds sag and pillow on Llaregyb Hill. Pigs grunt in a wet wallow-bath, and smile as they snort and dream. They dream of the acorned swill of the world, the rooting for pig-fruit, the bagpipe dug of the mother sow, the squeal and snuffle of yesses of the women pigs in rut. They mud-bask and snout in the pig-loving sun; their tails curl; they rollick and slobber and snore to deep, smug, after-swill sleep.

CALLBACKS

THOSE WHO ARE ASKED TO RETURN FOR CALLBACKS WILL BE DOING COLD READINGS AS WELL AS CREATING GROUP PERFORMANCES. SIDES WILL BE AVAILABLE ONLINE AND OUTSIDE THE THEATER.

THE REHEARSAL PROCESS

THE FIRST THREE WEEKS OF REHEARSAL FOR *UNDER MILK WOOD* WILL BE A WORKSHOP PROCESS IN WHICH THE DIRECTOR AND THE CAST COLLABORATE TO HELP FORM THE PRODUCTION. THIS WILL INCLUDE SCENE WORK, IMPROVISATION, RESEARCH, EXPERIMENTATION, AND WILL CULMINATE IN THE FINAL CASTING OF THE SHOW. DURING THIS PERIOD, REHEARSALS WILL BE HELD EVERY DAY IMMEDIATELY FOLLOWING SCHOOL (AFTER X BLOCKS ON MON./THURS.), LASTING THREE HOURS.

THE REMAINDER OF THE PROCESS WILL BE DEDICATED TO BLOCKING AND RUNNING THE PRODUCTION. REHEARSALS WILL BE PARED DOWN TO TWO AND A HALF HOURS PER DAY.

CHARACTER BREAKDOWN

THE FOLLOWING CHARACTERS WILL BE CAST BY FRIDAY, NOVEMBER 19.

CAPTAIN CAT (M 40-70) A SAILOR WITH A PAST THAT HAUNTS HIM, HE OFTEN SERVES THE PART OF NARRATOR. NOSTALGIC, WISE, AND SOLITARY. BLIND.

POLLY GARTER (F 20'S) A YOUNG WOMAN WHO DREAMS OF BABIES. INNOCENT, YET DESIRES MALE ATTENTION. SINGS.

REVEREND ELI JENKINS (M 30-50) THE SPIRITUAL LEADER OF THE TOWN AND A LOVER OF LANGUAGE, HE DELIVERS MANY POEMS/PRAYERS THROUGHOUT THE PIECE.

LILY SMALLS (F 20-30) A YOUNG WOMAN ENAMORED WITH LOVE AND ROMANCE. SHE IS THE BEYNON'S MAID, THOUGH ASPIRES FOR GREATER THINGS.

WILLY NILLY THE POSTMAN (M 25-40) THE BUBBLY MAILMAN IN LLAREGUB, HE IS ALSO A SPREADER OF GOSSIP. HE AND HIS WIFE STEAM OPEN THE TOWN'S MAIL.

MRS. PUGH (F 40+) PRUDISH, NASTY, UNDESIRABLE, OLD-FASHIONED. WIFE OF MR. PUGH.

MR. PUGH (M 40+) SCHOOLTEACHER AND HUSBAND OF MRS. PUGH. DREAMS OF POISONING HIS INTOLERABLE WIFE.

MRS. OGMORE-PRITCHARD (F 50) A DOUBLE-WIDOW, MRS. O-P HAS VISIONS OF HER BELOVED PAST HUSBANDS. SHE RUNS A BOARDING HOUSE.

MOG EDWARDS (M 20-30) MR. EDWARDS, A YOUNG DRAPER, IS DEEPLY IN LOVE WITH MYFANWY PRICE. ONLY IN HIS DREAMS ARE THEY TOGETHER – IN DAYLIGHT THEIR RELATIONSHIP ONLY EXISTS IN LETTERS.

MRS. DAI BREAD 2 (F 30-50) A SULTRY GYPSY WHO SHARES A HUSBAND WITH MRS. DAI BREAD 1. HOLDS HERSELF IN HIGH REGARDS, EVEN IF OTHER'S DON'T.

THE FOLLOWING CHARACTERS WILL BE CAST IMMEDIATELY FOLLOWING CALLBACKS OR DURING THE WORKSHOPPING PERIOD:

MR. WALDO (M 40) DREAMS OF PAST MARRIAGES. PLAGUED BY ALCOHOLISM. TALK OF ALL THE NEIGHBORS. SINGS.

ROSIE PROBERT (F 20-30) NOW DECEASED, APPEARS ONLY IN VISIONS. CAPTAIN CAT'S FORMER LOVER. SINGS.

NOGOOD BOYO (M TEENS) A TROUBLE-MAKER IN THE TOWN WHO DREAMS OF NOTHING.

MARY ANN SAILORS (F 83) AN OPTIMISTIC, RELIGIOUS MATRIARCH.

VOICE OF THE GUIDE BOOK (M OR F) A NARRATOR EXPLAINING LLAREGUB TO THE AUDIENCE, SPEAKING OF TOPOGRAPHY, LANDMARKS, AND LOCAL PEOPLE.

THE REMAINDER OF THE CHARACTERS WILL BE CAST IN THE FIRST THREE WEEKS OF REHEARSALS. EVERY ACTOR WILL PLAY MORE THAN ONE CHARACTER. EVERY ACTOR WILL NARRATE THE PLAY, TAKING ON LINES OF THE FIRST AND SECOND VOICES.

A BRIEF SYNOPSIS OF *UNDER MILK WOOD*

FROM DAWN TIL DUSK, *UNDER MILK WOOD* FOLLOWS THE VIVID DREAMS AND REAL-LIFE SHORTCOMINGS OF THE INHABITANTS OF LLAREGGUB, A SMALL FISHING VILLAGE IN WALES. IT SHOWCASES A WIDE CAST OF CHARACTERS, AND WHETHER IT IS BLIND CAPTAIN CAT AND HIS VISIONS OF THE PAST, WIDOW OGMORE-PRITCHARD'S DEALINGS WITH HER TWO HUSBANDS' GHOSTS, OR REVEREND JENKINS' DAILY POETIC PRAYERS, THE QUIRKY QUAINTESS OF THE TOWNSPEOPLE GIVES A GLIMPSE OF THE DEEP MEANING LURKING IN THEIR MINDS. A PLAY OF PAST AND FUTURE ROMANCE, MUSIC AND POETRY, AND HUMOR AND TRAGEDY, *UNDER MILK WOOD* IS A DAY IN THE LIFE OF ONE TOWN'S DAILY STRUGGLE TO OBTAIN THE REASONABLE AND DREAM ABOUT EVERYTHING ELSE.

THE PLAY OPENS AS THE ENTIRE TOWN SLEEPS. WE WATCH THEM DREAM.

THE PLAY CONTINUES AS DAWN BREAKS. DAILY ROUTINES BEGIN.

THE PLAY PROCEEDS WITH AFTERNOON AND EVENING.

THE PLAY ENDS AS THE TOWN DESCENDS INTO SLEEP ONCE MORE.

<p style="text-align:center">IMPORTANT THEATRE INK PARTICIPATION INFORMATION FOR ALL AUDITIONING STUDENTS AND THEIR PARENTS</p>
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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. We also offer Audition workshops for each production

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 (11-13 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, 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 and technical stage crewmembers 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 and technical stage crewmembers must be in good academic standing to participate in and remain in this production. All actors and technical stage crewmembers 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 and technical stage crewmembers 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 and technical stage crewmembers must be present at all scheduled rehearsals. Rehearsals will be afternoons as soon as all academic obligations have ended (this includes X Block) They will last for 3 hours from November 22nd to December 10th and 2.5 hours until the show finishes. Tech week rehearsals may last longer.

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 and technical stage crewmembers 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 and technical stage crewmembers 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 and technical stage crewmembers will use the rehearsal process productively. Actors who are waiting to work on stage should be memorizing lines, reviewing blocking, 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.

9. All actors and technical stage crewmembers 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 and technical stage crew 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 4 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 and technical stage crewmembers are required to take part in a full stage strike directed by the technical director, Michael Barrington-Haber, on the Monday 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 are cleared and cleaned. *Any cast or crew member 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 and technical stage crewmembers 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 Director 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, and production staff work together, create together, and have fun together!

Actor/crew name _____

Actor/crew signature _____ **Date** _____

Parent Signature _____ **Date** _____