

# AUDITION PACKET

## Twelfth Night

by William Shakespeare

### **AUDITION DATES:**

Newton South, Tuesday February 28<sup>th</sup> 2:15-6pm

*Sign up on the South Stage Callboard*

Newton North, Monday February 27<sup>th</sup> 3-5:30

*Sign up on the Theatre Ink Callboard*

### **CALLBACK DATE:**

Newton North, Thursday March 1st 3pm – 6pm

*Callback sides will be available Wednesday, February 1st.*

### **PRODUCTION DATES:**

Newton North, May 10th, 11th, and 12th

### **AUDITION REQUIREMENTS:**

- Please prepare a 1-2 minute Shakespearean monologue (no sonnets, please). It may be a selection from Twelfth Night.
- Take risks; your performance does not need to fit within the context of the play it comes from. Make it your own.
- Choose a piece you really love.
- Commit to your decisions.
- Know the meaning of the words.

### **ON THE DAY OF YOUR AUDITION:**

- Arrive a few minutes before your time slot with your forms already filled out.
- Check in and have your photo taken.
- Stretch, warm-up your voice, and do a few tongue twisters!

### **CALLBACKS:**

The callback list will be available at the callboards and online by Wednesday, February 29th.

### **CASTING:**

The final cast list will be posted over the weekend following Callbacks, March 2-4.

**Please fill this out and bring it to your audition.**

Name: \_\_\_\_\_ Date of Birth: \_\_\_/\_\_\_/\_\_\_\_\_

Address: \_\_\_\_\_ Zip Code: \_\_\_\_\_

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

E-mail: \_\_\_\_\_

Parent/Guardian: \_\_\_\_\_

Parent Cell: (\_\_\_\_) \_\_\_\_ - \_\_\_\_\_ Parent E-mail: \_\_\_\_\_

What role(s) are you the most interested in playing? (All roles are open to both girls and boys)

Are you willing to accept any role? Yes \_\_\_ No \_\_\_

Are you comfortable learning choreography? Yes \_\_\_ No \_\_\_

Do you play a musical instrument(s)? Yes \_\_\_ No \_\_\_

If "Yes" please list instrument(s) and proficiency.

Please list any experience in Dance, Stage Combat, or other choreographed activities.

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List all previous theatre experience (on and offstage). (Feel free to attach a resumé if you have one)

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If not cast, are you interested in working backstage? Yes \_\_\_ No \_\_\_

Check all positions of interest:

Props: \_\_\_ Publicity: \_\_\_ Costumes: \_\_\_ Stage Crew: \_\_\_ Make-Up: \_\_\_

Please list all one-time conflicts between March 19th and May 12th (i.e. doctor's appointments, vacations, etc.).

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List all weekly conflicts between March 19th and May 12th (i.e. dance class from 6-9).

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday

*If you have any questions about conflicts, please contact Mr. Knoedler or Mr. Brown.*

Is there anything else you would like us to know?

## CHARACTER BREAKDOWN

**Orsino:** A Duke who thinks he is in love with his neighbor, Olivia. He struggles to gain Olivia's attention and later he falls in love with Viola, who is disguised as male.

**Viola:** A young woman that, after surviving a ship wreck, disguises herself as a page in order to get a job in Duke Orsino's home. When disguised as a male her name is Cesario.

**Olivia:** Having recently gone into mourning over the loss of her brother, this Countess ignores the advances of her neighbor, Duke Orsino, but falls in love with the disguised Viola, thinking he is really a man.

**Sebastian:** Viola's Twin brother who, unbeknownst to Viola, survives the shipwreck.

**Valentine** Attendant of Duke Orsino.

**Curio:** Attendant of Duke Orsino.

**Sir Toby Belch:** Olivia's Uncle.

**Fabian:** Olivia's servant.

**Maria:** Olivia's handmaiden.

**Antonio:** A sea captain and friend of Sebastian.

**Sir Andrew Aguecheek:** Suitor of Olivia.

**Malvolio:** Olivia's Steward who thinks she is in love with him.

**Feste:** The Clown and servant of Olivia.

**Sea Captain:** Viola's friend.

**Lords & Ladies**

**Priests**

**Sailors**

**Officers**

**Musicians**

**Attendants**

## PLOT SUMMARY\*

Orsino, the Duke of Illyria, is in love with his neighbour, the Countess Olivia. She has sworn to avoid men's company for seven years while she mourns the death of her brother, so rejects him. Nearby a group of sailors arrive on shore with a young woman, Viola, who has survived a shipwreck in a storm at sea. Viola mourns the loss of her twin brother but decides to dress as a boy to get work as a page to Duke Orsino.

Despite his rejection Orsino sends his new page Cesario (Viola in disguise) to woo Olivia on his behalf. Viola goes unwillingly as she has already fallen in love at first sight with the duke. Olivia is attracted by the 'boy' and she sends her pompous steward, Malvolio, after him with a ring.

Olivia's uncle, Sir Toby Belch, her servant Maria, and Sir Toby's friend, Sir Andrew Aguecheek, who is also hoping to woo Olivia, and is being led on by Sir Toby, who is trying to fleece him of his money, all plot to expose the self-love of Malvolio. By means of a false letter they trick him into thinking his mistress Olivia loves him. Malvolio appears in yellow stockings and cross-garters, smiling as they have told him to in the letter. Unaware of the trick the Countess is horrified and has Malvolio shut up in the dark as a madman.

Meanwhile Viola's twin brother, Sebastian, who has also survived the shipwreck, comes to Illyria. His sea-captain friend, Antonio, is a wanted man for piracy against Orsino. The resemblance between Cesario and Sebastian leads the jealous Sir Andrew to challenge Cesario to a duel. Antonio intervenes to defend Cesario whom he thinks is his friend Sebastian, and is arrested. Olivia has in the meantime met and become betrothed to Sebastian.

Cesario is accused of deserting both Antonio and Olivia when the real Sebastian arrives to apologise for fighting Sir Toby. Seeing both twins together, all is revealed to Olivia. Orsino's fool, Feste, brings a letter from Malvolio and on his release the conspirators confess to having written the false letter. Malvolio departs promising revenge. Maria and Sir Toby have married in celebration of the success of their device against the steward. The play ends as Orsino welcomes Olivia and Sebastian and, realising his own attraction to Cesario, he promises that once she is dressed as a woman again they, too, will be married.

\*Courtesy of, <http://www.nosweatshakespeare.com/play-summary/twelfth-night/>

## **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 In 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 crew members. 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 may be cut from the production.*

**Please Note:**

*In order to be excused you must have a legitimate note as to why. A valid excuse could be an illness, 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 make any 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. 10

**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.

*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, 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 on stage 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 crew members 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. *Any cast, crew member or musician 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/crew/musician signature \_\_\_\_\_ Date \_\_\_\_\_

Parent Signature \_\_\_\_\_ Date \_\_\_\_\_