

September 5, 2017

Audition Workshop Notes

“Kin” - Bathsheba Doran, dir. Barbara Wallace Grossman

- This play turns the conventions of romantic comedies upside down
- Play follows a web of relationships with friends, family members, and lovers (Anna and Sean)
- The main couple never interacts onstage until the very last scene
- Lot of room for actors to make character choices about their character’s past
- Doran is interested in the “dot dot dots” of the play - connections that you don’t see but that audience members piece together
- Play takes place from 2008-2015
- 10 characters played by 9 actors (5W, 4M)
- Written episodically - 20 short scenes

- Looking for people who want to be in the show and to create it with us
- Auditions will be Thursday 9/7 (6:30-11 Balch) and Friday 9/8 (4-8 Hangar); Callbacks Saturday 9/9 (11-6 Balch)
- Individual, 10-minute slot for the audition
- Encouraged to read the play beforehand in order to know the background and understand the characters
- Bring a monologue that you can perform (preferably memorized) - if it’s not memorized, still audition! Don’t let this be a deterrent
 - Monologue can be anything except something from the play itself
- You’ll also be asked to speak extemporaneously for a minute or two about something that’s happened to you, something funny, a story, etc.

“Lysistrata” - Aristophanes, dir. Sheriden Thomas

- The rehearsal process will span both semesters (rehearsals begin right after “Kin” closes and continue into the spring)
- Actors may now audition for Lysistrata and Pippin!
 - *Actors may now audition for both Lysistrata and Pippin. If cast in Lysistrata as Lysistrata, Time Traveler Then, Time Traveler Now, or Magistrate, you may NOT audition for any role in Pippin. If cast in Lysistrata, as any other role, you MAY audition for Pippin, but you will not be eligible for the roles of Pippin or the Leading Player. If cast in both shows, you will be expected to attend rehearsals for both shows between 11/6-11/12. If you have any questions about this change or would like any clarifications about what your commitment may entail, please contact Celia ASAP.*
- Auditions occur 6 people at a time for 90 minutes
- Asked to prepare sides
 - Monologues and scenes from the show - all materials can be found on the call board

- No memorization necessary
- Will do exercises as well (how do you act aging, orgasms, etc.)
- Come a half hour early to fill out the audition form
- Wear clothes that are loose; shoes/clothes that you can move in
- Premise: wives/people at home from the war say that they will not have sex at all until the war is officially ended
- This is, above all, a sex comedy - be prepared for raunchiness
- Lots of sex jokes, original music, singing, dancing
- “It’s a party” - Sheriden Thomas

“Hungry Woman” - Cherríe Moraga, dir. Reza Mirsajadi

- Re-telling of the Medea story
- Play is set in the present (written in the 90s, supposed to take place in the future - aka now)
- Based on a time when there were race riots - all of the races in North America divided into ethnic states
- Queer people from all these places were thrown into Phoenix, Arizona
 - Land of exiled queer people
- Story of Medea and her lover, Luna
- Medea is struggling with her ex-husband over custody of child
- There are 4 principal characters:
 - Medea
 - Luna
 - Grandmother
 - Chac-Mool
- This play is written for people of color - 4 principal roles will definitely be played by POCs
- Additionally, there is a 4-person chorus
 - Play many roles throughout the play, including powerful pregnant goddesses
- Arrive 10 mins early to audition to fill out a form
- You will be asked to read sides/monologues from the play - perform it script in hand
 - No memorization required
- Ultimately, this is a “fun, weird, quirky, passionate, sexy, sci-fi play” - Reza

“Pippin” - Roger O. Hirson, dir. Kevin Lombard

- Kevin wants to focus on the creepy murder-cult aspect of the play
- It’s meant to be fun, ridiculous, crazy - going to take a Freak Show approach
 - Adopt and re-transform American Circus
 - Snake charmers, contortionists, jugglers, sword throwers...
- If you are good at circus tricks (eg, trapeze), talk to Kevin!
- For the audition, prepare 32 bars of a musical theatre song and a 1-2 minute monologue

- However, you can also do a dance/circus routine set to music *instead* of monologue (still have to do the song though)
- Auditions will occur in a 10 min slot on the 14th and 15th
- During the audition, Deb (choreographer) might give you movement to do

General Questions!

- How often are rehearsals?
 - Depends on the show and the director - typically, each show has 20 hours of rehearsal per week scheduled, but the directors may choose to decrease this number.
 - Additionally, depending on your role, you may not be called as often (eg, Pippin ensemble members may only be called 4-8 hours per week at the start)
 - As each show gets closer to tech, the time commitment is pretty consistently the full 20 hours/week
- When are the shows?
 - Kin: last weekend of October
 - Hungry Woman: Nov 16-18
 - Pippin: After Thanksgiving (Nov 30 - Dec 2)
 - Lysistrata: Mid two weeks of Feb
- What's the deal with monologues?
 - Choose something you're excited about!
 - It can be a translation, from mixed media
 - Don't forget, Bare Bodkin put out an audition database where people submit awesome monologues and songs! Check out their Facebook for more info.