**ROMEO AND JULIET AUDITION PACKET**

**General Information**

-Registration and Fees

Actors are expected to sell 2 advertisements to go into the play program which will help cover the cost of their makeup, costume, set, props, and other show expenses.

If your finances are an issue, see Mr. Casey individually about your situation.

-Roles and Casting

There are many unique and special roles in *Romeo & Juliet*. Casting will be based on an actor‘s age/grade, rehearsal availability, interests and audition.

-Time Commitment

HHS Drama is dedicated to providing a quality educational and artistic experience to as many students as possible. Since we all have many time obligations and family commitments we are striving to give you detailed information on rehearsal schedules so you can make informed choices for your student and your family. We will do our best to honor the schedule we present by making as few or no changes to the schedule and by always starting and stopping on time.

-Parent Meeting

We will be holding a parent meeting after our first rehearsal on Monday, December 5th, from 5:00-5:30. We strongly encourage parents to attend. This is a great opportunity to meet the director, find out more details about the production process and ask any questions regarding the show.

-Costumes

Costumes will be organized a little differently in order to make our production efforts more efficient. The costumes will be designed and provided for you by the costume designer. More information regarding our hair and make-up will be sent home before our tech week. Actors will need to provide the following basic costume pieces by tech week:

\*Shoes and socks

\*Makeup shirt

\*Any other items mentioned that might align with this based on character

-Important Dates

Nov 28-30 = Auditions for Romeo & Juliet

Dec 5 = Cast orientation and parent meeting

Mar 6-10 = TECH WEEK

Mar 13 & 14 = Dress Rehearsal

Mar 16 - 19 = PERFORMANCES

-General Rehearsal Schedule

In general, rehearsals will be Mon-Thur. On rare exceptions a Friday or Saturday rehearsal may be called, but if it is you will know in advance to be able to make plans accordingly. Otherwise, look through the schedule and know what days you are called as it is listed. Each student will have a schedule posted on Google Calendar and will also have access by checking Google Classroom.

-Weekly Rehearsal Schedule

Most weeks we will rehearse in the auditorium. Due to high demand for the auditorium space, we will not always be able to be there. Check with management if unsure of location. The schedule that you will have is one that we will stick to as best as possible and encourage you to do the same. IF you are not listed for a specific day, do not come as it will only add to the distractions in a room.

-Rough Tech Week Schedule

Mar 6 - Makeup team trains actors on basic makeup and has them practice, Costume fits actors in clothes and makes notes, Test sounds, Work on focusing lights, try to finish set.

Mar 7 - Actors practice transitions with lights and sound, etiquette and protocol for the show is gone over.

Mar 8 - show runthrough complete with sets, lights, and sounds while SM calls it. Final check of program.

Mar 9 - Touchups

Mar 10 - Touchups

-Communication

The Drama website will be a means of communication as will the Classroom. E-mails to parents will be a primary method of communicating home. We plan to post all schedules and pertinent show information to the website. Please check the website often and your school gmail calendar. All rehearsal schedules will be posted there. Also, the SM will have the ability to contact you if needed via remind or text.

-Conflicts

Please list all of your conflicts -- standing conflicts (each week), long-term conflicts (vacations, etc.) on your audition sheet. This is the only way we can put together a rehearsal schedule for the students. All conflicts approved by the director **at the time of auditions** will be considered excused absences. Illness and/or injury are also considered excused. Please make every effort to report absences before the rehearsal time. That way the teaching team can adjust the schedule to accommodate. Long term illnesses or injuries may require some modifications to a student‘s role.

**For the Good of the Order**

-Memorization

Memorizing your lines is one of the major responsibilities for all actors. We‘re in this together! Actors who struggle with lines make it difficult for the entire cast to rehearse. Be sure to follow the calendar’s dates for being offbook. Actors who are not actively working on memorization by the due dates may be asked to meet with management before tech week to discuss the continuation of their role.

-Absences

Rehearsal conflicts are difficult on everyone. Actors who have three or more unexcused or unreported absences may be asked to meet with management to discuss their role in the show.

-Understudies

Since all kinds of things can happen during our rehearsal period, understudies may be assigned as we go along. This can help to cover conflicts, illnesses etc. Should the need arise to use understudies, the Teaching Team will inform the understudy and the actor they are helping of any changes to schedules or rehearsal responsibilities.

-Behavior Discipline Policy

The cast follows the same rules of conduct as students are expected to follow during the school day, as outlined in the Code of Conduct. For daily rehearsals management and chaperones will follow a ―three strikes--you‘re out policy. Details of our rehearsal policy will be outlined at our first rehearsal and our parent meeting on December 5th.

-Closed rehearsals and chaperones

***Romeo & Juliet*** rehearsals are considered ―**closed rehearsals**. Siblings staying after school not in the show must find somewhere else to go. Friends are asked to find new rides home. CELL PHONES WILL BE KEPT IN BACKPACK so as to provide no distractions. If student is wasting rehearsal time on cell phone without notifying SM or ASM first, cell phone will be stored in box with SM or ASM and they will be able to get your attention in case you are needed. This keeps our noise level and distractions to a minimum. However, parents, if you would like to observe rehearsals we encourage you to become a rehearsal chaperone. You can sign up for one or more rehearsals depending upon your availability. Chaperones will be asked to help monitor noise levels and student activity during rehearsal times, as well as supervise daily clean up.

-Volunteer Requirements

It takes a small army to make these productions! That‘s where our parents come in. We ask that each parent take on a pre-production and a production job so that we share the workload. If you have a special area of expertise that you would like to offer help with, we would be love to hear from you! We will be covering volunteer jobs at the parent meeting on December 5.

-Contact Info

Jefferson Casey - Theater Director - jcasey@shelbyed.org

Remind Code: @42gh to 81010

Audition Steps

Fill out an audition form. Prepare for the audition using the information provided in the audition packet – monologues and scenes included. Sign the contract stating you agree to represent Helena High School drama and will adhere to the rules and expectations set forth in this document.

Casting will be posted on the HHS Drama website on Wednesday evening and be sent out to the remind group for the show. If you accept your part at that time, sign beside your name on the cast sheet on the auditorium doors. If you do not, then see Mr. Casey to let him know.

**Audition Info**

-Audition Schedule - it is best to plan from 3:30-5:30PM all days

Nov 28 - Scene Audition

Nov 29 - Monologue Audition

Nov 30 - Call backs (if applicable)

-General Auditions

Only those interested in a major part should take the time to perform a monologue of their choosing. Please indicate your interest on the audition form so that we don’t ask you to be something you wouldn’t be comfortable doing.

-Call back Auditions

All students under consideration for a leading role (major role) must be able to attend the callback auditions. Callbacks will be on Wednesday Nov 30th from 3:30-5:00. At Callbacks you will be expected to perform a specific scene that will be handed you at that time. If you have a time conflict with Wednesday callbacks, please contact the director to set up an alternate callback audition time. Attending the callback audition DOES NOT GUARANTEE THAT YOU WILL BE CAST IN A LEADING ROLE. The cast list will be posted on Wednesday, November 30 in the evening.

-Synopsis

Two young misunderstood teens in love, or mopey teenagers who suffer from bad decision making skills and raging idealism and hormones? This is a story about the reality of Shakespeare’s classic set in modern times with the Bard’s dialogue intact.

**R&J Character Breakdown**

LEAD CHARACTERS

\*\*\*Lead characters need the highest level of commitment to the show. They will be expected to rehearse on all scheduled dates on the schedule. They will be expected to be here for each day from Tech Week until the last performance. They will be expected to be as professional as possible in their role for the good of the cast.

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| --- |
| Romeo Montague  Juliet Capulet  Friar Lawrence |

SPECIALTY PARTS

\*\*\*Specialty parts will be in specific scenes and should work on tweaking their mannerisms and characters outside of rehearsal. Line memorization will be a top priority for these players. They will be expected to put forth time and energy outside of rehearsal to make sure they have their parts well learned and prepared. They will also be expected to follow the rehearsal schedule.

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| --- | --- |
| Mercutio  Benvolio  Nurse  Tybalt  Sir Capulet  Lady Capulet  Peter  Apothecary | Principal  Paris  Montague  Lady Montague  Balthasar  Sampson  Gregory  Abraham |

ENSEMBLE

\*\*\*Due to the cast and needs of the show, many will be doublecast and few will be true understudies for the show. This will help maximize the time spent in rehearsal with the cast and provide helpful checks for each other.

**Audition Monologues**

Please choose one of the following monologues to memorize for your General Audition.

*Benvolio*

Here were the servants of your adversary, and yours, close fighting ere I did approach: I drew to part them: in the instant came the fiery Tybalt, which, as he breathed defiance to my ears, ~~w~~hile we were interchanging thrusts and blows, came more and more and fought on part and part, till the prince came, who parted either part.

*Nurse*

Yes, madam: yet I cannot choose but laugh, to think it should leave crying and say 'Ay.' And yet, I warrant, it had upon its brow a bump as big as a young cockerel's stone; a parlous knock; and it cried bitterly: 'Yea,' quoth my husband,'fall'st upon thy face? Thou wilt fall backward when thou comest to age; wilt thou not, Jule?' it stinted and said 'Ay.'Peace, I have done. God mark thee to his grace! Thou wast the prettiest babe that e'er I nursed: an I might live to see thee married once, I have my wish.

*Lady Capulet*

Well, think of marriage now;by my count, I was your mother much upon these years that you are now a maid. Thus then in brief: the valiant Paris seeks you for his love.What say you? can you love the gentleman? This night you shall behold him at our feast; read o'er the volume of young Paris' face, and find delight writ there with beauty's pen; examine every married lineament, and see how one another lends content and what obscured in this fair volume lies find written in the margent of his eyes. This precious book of love, this unbound lover, to beautify him, only lacks a cover: that book in many's eyes doth share the glory, that in gold clasps locks in the golden story; so shall you share all that he doth possess, by having him, making yourself no less.

*Mercutio*

If love be rough with you, be rough with love; prick love for pricking, and you beat love down. Give me a case to put my visage in: a visor for a visor! What care I what curious eye doth quote deformities? Here are the beetle brows shall blush for me.

*Romeo*

O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night like a rich jewel in an Ethiope's ear; beauty too rich for use, for earth too dear! So shows a snowy dove trooping with crows, as yonder lady o'er her fellows shows. The measure done, I'll watch her place of stand, and, touching hers, make blessed my rude hand. Did my heart love till now? forswear it, sight! For I ne'er saw true beauty till this night.

*Capulet*

Content thee, gentle coz, let him alone; he bears him like a portly gentleman; and, to say truth, Verona brags of him to be a virtuous and well-govern'd youth: I would not for the wealth of all the town here in my house do him disparagement: therefore be patient, take no note of him: it is my will, the which if thou respect, show a fair presence and put off these frowns, and ill-beseeming semblance for a feast.

*Juliet*

Tis but thy name that is my enemy; thou art thyself, though not a Montague. What's Montague? it is nor hand, nor foot, nor arm, nor face, nor any other part belonging to a man. O, be some other name! What's in a name? that which we call a rose by any other name would smell as sweet; so Romeo would, were he not Romeo call'd, retain that dear perfection which he owes without that title. Romeo, doff thy name, and for that name which is no part of thee take all myself.

*Attorney Stevens (defense lawyer for Karen Andre)*

Holy Saint Francis, what a change is here! Is Rosaline, whom thou didst love so dear, so soon forsaken? young men's love then lies not truly in their hearts, but in their eyes. Jesu Maria, what a deal of brine hath wash'd thy sallow cheeks for Rosaline! How much salt water thrown away in waste, to season love, that of it doth not taste!

R&J AUDITION FORM SPRING 2016 HHS Drama



Actor‘s Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Grade:\_\_\_\_\_\_\_\_\_

Parent‘s Name(s): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Home Phone Number: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

General Auditions – Nov 28 & 29

Callback Auditions – Nov 30

Rehearsals – Dec 5 - Mar 2

Performances – Mar 16-19

ROLES I WOULD LIKE TO BE CONSIDERED FOR: (check all that apply)

SPECIALTY PART – More likely to be an understudy and main. Less time commitment.

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LEADING ROLES – Biggest Time Commitment.

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CONFLICTS – Our program runs from Dec. 5 – Mar. 19. Please list all conflicts. This helps us group actors together. No rehearsals on Fridays or weekends usually. No rehearsals on school holidays unless really needed.

\*\*Standing Conflicts - These are weekly recurring appointments such as lessons or clubs. (Please write “NONE” if you have no standing conflicts on a given day).

MONDAY\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

TUESDAY\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

WEDNESDAY\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

THURSDAY\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

FRIDAY\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\*\*Long Term Conflicts or Individual conflict days -- These include conflicts that

span several days or a week ie: vacations, sports tournaments, etc. Please write “NONE” if you have no long-term conflicts

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\*\*The callback list will be posted online Tuesday evening, Nov. 29.

\*\*The cast list will be posted online Wednesday Nov. 30 OR sent out via Remind.