THE SHOWS

On the Annie Russell Stage:

Reefer Madness
Book by Kevin Murphy & Dan Studney
Music by Dan Studney
Lyrics by Kevin Murphy
DATES: September 25th through October 3rd
DIRECTED BY: Missy Barnes (MBarnes@rollins.edu)
MUSIC DIRECTION BY: Jamey Ray (JRay@rollins.edu)
INFO: http://www.rnh.com/show/87

Reefer Madness is a fast-paced musical satire poking fun at the now infamous 1938 propaganda film of the same name. When we first meet Jimmy and Mary, they are a clean cut high school couple falling in puppy love. Lured by a gnarly crew of marijuana pushers, Jimmy and Mary are soon in all sorts of trouble – from hallucinations to homicide! Beneath the campy fun is a timely message about the cost of fear mongering. The playful Reefer Madness is sure to leave you with a case of the giggles (and plenty to talk about).

Tartuffe
Written by Moliere, translated into English verse by Richard Wilbur
DATES: November 13th to 21st
DIRECTED BY: John Christopher Jones (skewwoodjones@gmail.com)
INFO: http://www.dramatists.com/cgi-bin/db/single.asp?key=1606

Moliere’s Tartuffe is arguably the classic French comedy, originally performed in the 1600s and on stages across the world ever since. The two-faced Tartuffe dupes a well-to-do gentleman into surrendering his home and daughter in the name of religion. How far will this charlatan get before he’s exposed? Originally banned by the church due to its criticism of religious hypocrisy, Tartuffe’s biting wit has electrified audiences for centuries. Broadway veteran John Christopher Jones returns to the Annie to direct this timeless piece.
On the Fred Stone Stage:

Confessions from Behind the Window
Concept by Cailin Dornbush ’16
DATES: October 21st to 24th
DIRECTED BY: Cailin Dornbush ’16 (CDornbush@rollins.edu)

Five improvisers begin their personal journey with a suggestion from the audience regarding an event that affected their lives. The players take the summary of that story and expand, creating the journey of the story, while drawing from personal events and experiences in their lives. Each player takes a risk in connecting with themselves and each other, while revealing significant moments that shaped their lives. Through a series of scenes and monologues, Confessions From Behind the Window will leave you with a sense of truth and self-discovery.

Detroit
Written by Lisa D’Amour
DATES: April 6th to 9th
DIRECTED BY: Kathleen Capdesuner ’16 (KCapdesuner@rollins.edu)
INFO: http://www.dramatists.com/cgi-bin/db/single.asp?key=4715

Detroit follows recently unemployed Ben, and financially anxious Mary, as they welcome fresh-out-of-rehab neighbors Kenny and Sharon to suburbia. As the couples try bringing some sizzle to their average lives, they start a fire they can’t put out. From pleasantries to dirty dancing, Detroit is a "scary-funny" play that deals with addiction, affluence, and the power of nostalgia.

*Please note that Detroit is participating in the fall round of auditions and holding casting preferences until the spring, as the director will be abroad during the post-Thanksgiving round of auditions.

THE ROLES

Reefer Madness: 4m, 4w + ensemble

Tartuffe: 7m, 5w

Confessions from Behind the Window: 5-6, flexible casting in terms of gender

Detroit: 2m, 2w, 1 character with flexible casting in terms of gender

THE AUDITION PREPARATION

1. Prepare a 16-24 bar cut of a contemporary musical similar in style to Reefer Madness. Suggestions include Evil Dead, Urinetown, The Full Monty, Bare: A Pop Opera, Dirty Rotten Scoundrels, and Batboy. No Sondheim or Jason Robert Brown, please. Choose something that shows off your voice and your ability to play a broad character. Please bring your sheet music, appropriately marked, in the correct key.

2. Prepare a one-minute monologue from Richard Wilbur’s translation of Moliere’s Tartuffe.

3. Prepare a one-minute monologue from a contemporary play.

Materials should not exceed three minutes total.
THE AUDITIONS

The Department of Theatre and Dance holds general auditions for all fall productions on one night; then, on successive
nights, separate callbacks are held for the individual shows:

Tuesday, August 25th: General Auditions
Wednesday, August 26th: Reefer Madness Callbacks
Thursday, August 27th: Tartuffe Callbacks
Friday, August 28th 6pm to 8pm: Detroit Callbacks
Friday, August 28th 8pm to 10pm: Confessions from Behind the Window Callbacks

CAST LISTS POSTED

Friday, August 28th at noon: Reefer Madness (The first rehearsal for Reefer Madness will be this same night. If you are
called back for Detroit and also cast in Reefer Madness, you will be released from callbacks by 7pm to attend rehearsal.)
Saturday, August 29th at noon: Tartuffe and Confessions from Behind the Window

The cast list for Detroit will not be finalized until the spring semester.

REHEARSAL PERIOD

Reefer Madness: Friday, August 28th to Thursday, September 24th
Tartuffe: Monday, October 5th to Thursday, November 12th
Confessions from Behind the Window: Monday, September 14th to Tuesday, October 20th
Detroit: Monday, February 22nd to Tuesday, April 5th

These dates are subject to change.

GENERAL AUDITION GUIDELINES

• Auditions are by appointment only. A sign-up sheet is posted in mid-August on the backboard in the back
hallway of the Department of Theatre and Dance.
• Students should select pieces that contrast with one another. Students are encouraged to put together a
“package” that shows range, versatility, and a familiarity with the plays being produced.
• For the general auditions, students may elect to act (only); or to act and sing.
• An accompanist (pianist) will be provided; students should bring their own sheet music (properly edited and in
the correct key).
• Auditions will be strictly timed, and may not exceed three minutes in total, including the song excerpt and
monologues.
• All callbacks will consist of readings from the scripts. Digital copies of the scripts are available free by contacting
Chelsea Hilend at CHilend@rollins.edu.
Frequently Asked Questions:

Should I read the plays before the auditions/callbacks?
If at all possible, yes. The more you understand the material, the better you can prepare yourself and the more you can tailor your audition selections to the needs of the plays.

Do the monologues have to be memorized?
No. It's preferable but not required, especially if this is your first audition with us. We do expect upperclassmen/women and performance scholarship holders to display a higher level of preparation.

Will my audition be timed? Will I be asked to stop after I have reached the 3-minute maximum?
Yes. And yes.

Is there a time restriction for the song, too?
Prepare 16-24 bars and time this along with your monologue selection(s). The total length of your material should not exceed the 3-minute maximum noted above.

I only want to audition for *Reefer Madness*. Do I have to sing and act?
Yes. All students who are interested in being cast in the musical must sing as well as present a monologue.

I consider myself primarily a dancer. Do I still need to prepare a song and monologue?
If you want to be considered for *Reefer Madness*, you will need to perform a song excerpt and monologue (see the question above for details). There will be a movement call scheduled on the evening of callbacks for this show. Please clearly indicate on your audition cards (provided at the auditions) your dance experience.

I only want to act. Do I also have to prepare a song?
No. However, we encourage everyone to prepare the two monologues and 16-24 bars of music. Students may opt only to perform one or both of the monologue requirements. Remember, however, that this is a great opportunity to prepare and present new audition material.

Can I just do one monologue or do I need to do both?
Again, we want to see you at your best. You are welcome to only perform one monologue but just be aware that this might suggest to the directors that you are not interested in being considered for all of the productions slated for the fall.

I’m mainly interested in the improvised show. Do I still need to do a monologue?
Yes. Choose a monologue evocative of the themes of the play. You’ll also have an opportunity to share your preference when you arrive at the audition.

What should I wear?
For the audition you’ll want to “dress up” as if you were going on a business interview or first date. Wear comfortable clothes in which you feel good. Some students wear clothes that subtly suggest the kind of character for which they want most to be considered (so if you have your heart set on a specific elegant character, dress accordingly, don't wear sloppy pants and a t-shirt). Avoid skimpy or distracting attire and accessories. Also avoid flip flops, sandals or excessively high-heeled shoes as they will restrict your ability to move. Be sure that your clothing does not grab undue focus: the directors want to concentrate on and remember you, not your clothes.
For the callbacks your attire selection will vary according to the director's wishes. Typically it is advisable to wear the same or a similar outfit as your audition. Consult the callback sheets for specific instructions. You will need to be able to move for the *Reefer Madness* callbacks, so plan accordingly if you’ll need a change of attire or footwear.

**Where do I show up for the auditions?**

Check in with the stage manager(s) at least 15 minutes prior to your audition time to fill out paperwork. Gather in the Annie Russell Theatre Greenroom.

**Where are the callbacks held?**

Gather in the Annie Russell Theatre Green Room for the *Reefer Madness* and *Tartuffe* callbacks and in the Fred Stone Theatre for the *Confessions from Behind the Window* and *Detroit* callbacks.

**When do I show up for callbacks?**

This varies according to the show and the needs of the individual directors. Consult the callback sheet for specific instructions (and be sure to initial the callback list by your name to indicate that you will attend). Note that some directors stagger the call times: be sure to check what time you are called back. And again, it’s wise to arrive at least 15 minutes early.

**Do I need to bring sheet music to the audition?**

Yes.

**What about a pianist?**

An accompanist will be provided.

**All of the audition slots have been taken, what do I do?**

A list for alternates will be posted after all the regular audition slots are filled. All alternates will be seen: no actor will be turned away.

**When will the callback lists be made available?**

The callback lists for *Reefer Madness* and *Tartuffe* will be posted at noon on Wednesday, August 26th. The callback lists for *Confessions from Behind the Window* and *Detroit* will be posted at noon on Friday, August 28th.

**If I’m called back, how do I prepare for the individual callbacks, and what if I’m called back for more than one show?**

Consult the callback list for more information regarding the specific callbacks. Generally, “sides” (excerpts from the scripts) are made available in the ART Green Room during the day or days preceding the individual callbacks. Students often receive more than one callback.

**I have a question that wasn’t addressed on this list. What should I do?**

Feel free to contact the pertinent show director (emails are listed above) and they will be happy to answer any lingering questions. We all want you to shine during the audition and callback process and will do everything in our power to set you up for success.

As actors, we often spend more time talking about, stressing over and “considering” our preparation than actually doing the work... so get started today!

Wishing you a great audition!

Dr. D. on behalf of the Department of Theatre and Dance.