

**WAYZATA HIGH SCHOOL THEATRE DEPARTMENT
2019 SPRING PLAY AUDITION PACKET**



By Phillip Dawkins

AUDITION DATES

Auditions will begin promptly 3:20pm in the Black Box (D217).

MONDAY, FEBRUARY 25th - General Auditions

WEDNESDAY, FEBRUARY 27th - Callbacks

General Auditions: Please look over the audition instructions included in this packet and prepare one of the monologues provided.

Callbacks: A callback list and callback materials will be posted by or before Tuesday, February 26th in the evening.

PLEASE READ THE FOLLOWING INFORMATION CAREFULLY

REHEARSALS: Rehearsals will begin on Monday, March 4th and typically be held Monday-Friday from 3:30 - 6:30 pm. Plan to be called for every rehearsal; there may be days when not everyone will be needed but you should plan on being called each day. Some Saturday rehearsals may be added. All conflicts must be listed in this audition packet and cleared with the director, or they may not be honored.

TECH: Tech rehearsals may begin as early as Friday, April 19th and go through opening night of the show. Tech rehearsals will typically run later than normal rehearsals (9 pm at the latest.)

PERFORMANCES: Opening Night, Friday, April 26th – 7:00pm
Saturday, April 27th – 7:00pm
(Pick-Up Rehearsal: Wednesday, May 1st from 3:30-6:30pm)
In-School Field Trip: Thursday, May 2nd during blocks 1 and 2
Friday, May 3rd - 7:00 pm
Saturday, May 4th – 1:00pm
Saturday, May 5th – 7:00pm

Before auditioning for the show, check all of the performance dates to make sure you don't have any conflicts. If you are cast, you must be available for all performances.

STRIKE: Strike for *Failure: A Love Story* will be held on Sunday, May 6th from 9:00am until finished. STRIKE IS MANDATORY FOR EVERYONE TO ATTEND FOR THE FULL TIME. If you can't attend due to a predetermined conflict, you will be required to make up those tech hours elsewhere. If you choose not to attend without a confirmed conflict, you will be ineligible to audition for any remaining productions in the 2018-19 season and your lettering points will be withheld until hours are completed.

CASTING: When you are auditioning for a production, it is up to the director and other production staff to cast or not cast you as they see fit. When you audition for a Wayzata Theatre production, you are auditioning for ALL roles; there will be no decisions made based on what roles *you* would prefer to play. Dropping out due to not being cast in a role you want is incredibly unprofessional and indicates a lack of consideration for the production as a whole. Think very carefully before auditioning as to whether or not you are willing to take on any and all roles in which you may be cast.

ACTIVITY FEE: Students cast in the production will be required to pay an activity fee. Some financial assistance is available for those who require it.

FAILURE: A LOVE STORY AUDITIONS
Information Sheet

STUDENT NAME: _____ **PHONE:** _____

EMAIL ADDRESS: _____

PARENT/GUARDIAN NAME: _____ **PHONE:** _____

PARENT/GUARDIAN EMAIL: _____

(If you don't want to receive emails from the Wayzata Theatre Boosters, please check here: _____)

GRADE: **9** **10** **11** **12**

CONFLICTS *(Please indicate below any recurring conflicts during the week, and list below specific dates you are not able to attend rehearsal. Be thorough and honest, please! Casting decisions may be based on lack of availability.)*

	Monday	Tuesday	Wednesday	Thursday	Friday
3:30					
4:00					
4:30					
5:00					
5:30					
6:00					
6:30					

OTHER CONFLICTS:

Any conflicts not listed here will not be approved and therefore not honored. We understand that things come up unexpectedly and will do our best to cover in case of an emergency. However, multiple unannounced and unplanned for absences may result in diminished performance responsibilities in the show (i.e. removed from scenes, lines given to other performers, etc.)

PERFORMANCE TRAINING

(Please list any pertinent dance, acting, vocal training at Wayzata or elsewhere; feel free to include any special skills or talents such as gymnastics, clowning, etc.)

Do you play an instrument? If so, what instrument and how proficient are you in your playing?

PERFORMANCE EXPERIENCE

(Please list any performance experiences at Wayzata or elsewhere below.)

Are you interested in any of the following positions, if you are not cast? *(Circle any.)*

Student Director

Stage Management

Run Crew

Lights/Sound

Front of House/Ushering

Set Construction

Costumes

Props

SENIOR OPTION: *(please only fill this out if you are a current 12th grade student)*

We understand that seniors often have other priorities at the end of school year and wish to honor your time while also providing you the opportunity to audition for this production. Please look over the options below and be honest with both yourself and with us about your preferences. Know that your responses will in no way impact casting decisions, but we will take you at your word (if you are not cast in a role you indicate below, you will not be cast in the production):

_____ I will accept any role in the production

_____ I will accept specific roles in the production *(please specify):*

I have read this audition packet and completed it fully before coming to auditions. The responsibilities of being cast in this production are clear to me, and I am ready to be considered for all available roles in the production.

Student Signature

I understand that my son/daughter is auditioning for this production and have looked over the information contained in this packet. I acknowledge that I have given my student permission to be at all required rehearsals and performances.

Parent Signature

FAILURE: A LOVE STORY

CAST OF CHARACTERS

GERTY FAIL (Female)

The oldest Fail sister: protective, nurturing, responsible, willing to give her life for her sisters.

JENNY JUNE FAIL (Female)

The “middlest” Fail sister: a swimmer, athletic, a high achiever, goal-oriented, wants to be the first woman to swim Lake Michigan.

NELLY FAIL (Female)

The youngest Fail sister: a dreamer, romantic, wide-eyed, optimistic, outgoing, full of life, effervescent.

JOHN N. (Male)

Adopted brother to the Fail sisters: introverted, sensitive, honest, struggles to connect with people, has a deep connection with and understanding of animals.

MORTIMER MORTIMER (Male)

Falls in love with the Fail sisters: a hopeless romantic, charming, sincere, searching for meaning.

GRAMAPHONE (Male or Female)

Owned by the Fail family: sings music throughout the production. Strong vocal skills required and the ability to collaborate on the creation of musical moments will serve this role well.

MARIETTA AND HENRY FAIL (Female and Male)

The Fail sisters’ parents: they narrate their own tragic death at the beginning of the play and serve as narrators/chorus throughout the production. Strong/clear volume and articulation are important for these characters.

CLOCKS (Female and Male)

Reside in the Fail Family Clock Shop: Wall Clock, Counter Clock, Grandfather Clock, Cuckoo Clock. Strong rhythm and physicality needed for these roles. They also serve as a part of the chorus/narration.

ANIMALS (Female and Male)

John N.’s pets: Dog, Moses (Ball Python), Mea and December (Feral Monk Parakeets). Strong physicality and transformational abilities needed to fulfill these roles. They also serve as a part of the chorus/narration.

THE CHORUS (Female and Male)

Narrators and Supporting Characters: These actors take on various supporting roles throughout the production. They narrate the majority of the play and will work collaboratively to engage in creative theatrical storytelling. These actors must demonstrate the ability to work collaboratively as an ensemble, have strong movement skills, step into various characters, add creatively to the theatrical process, and music skills (vocal or instrumental) are a plus.

General Audition Monologues

Directions: Please select and prepare one of the audition monologues included below. You may select a monologue for any character (even if your gender differs from that of the character) and you will be considered for all roles no matter your monologue selection. Memorization, while not required, will allow you full use of the actor's instrument during your audition. The play is available for checkout outside Mrs. Nelson's office (D207) and will help provide some context and background for the characters. The character descriptions above may also assist you in your preparation. *Failure: A Love Story* is a highly stylized play that requires actors to demonstrate a strong physical presence, distinct and specific characterization, and understanding of comedic rhythms. Take risks and feel free to make use of creative storytelling when appropriate.

Monologue Option 1: Nelly

I don't want to fall in love with just anybody. I'm looking for
someone, I'm looking for someone in specific.
Someone handsome, debonair, sophisticated, a family man.
I want a man who knows how to wear pants so they don't wrinkle
behind the knees.
I want a man who sings and who dances and understands flowers.
I want a man who smells like soap when he's clean and like a nice
day at the beach when he's not.
I want a man who once loved – and I do mean with all his little
boy heart – *loved* a dog.
I want a man who rinses out the Brilliantine before laying his rich
dark hair on the pillows I've fluffed expressly for the weight of
his big tired head.
I want a big man.
I want a man who may not always be nice, but who is always always
kind.
I want a man who eats wheat.
I want a man who reads the Bible out loud and the newspaper silent.
I want a man who says please and thank you and hunky-dory and
means it.
I want a man I can help become a winner at his workplace by start-
ing his day with Post Bran Flakes
I want a man who speaks his mind and listens when I speak mine,
even though we needn't say a word because we always – the
both of us- know exactly what the other is thinking.

Monologue Option 2: Henry and Marietta Fail/Chorus

Henry and Marietta Fail,
Rattling by on South Water Street,
Were each about to remark to the other
About the brand new Stutz Bearcat
When the Eastland rolled over and died.

Marietta cried,
“Henry, look out!”
And he did,
Swerving the brand new South Water Rattling, Ohio Street Beach-
bound Stutz Bearcat right off the road and into the concrete
feet of the Old Chicago Board of Trade,

destroying the building's façade, and upsetting
-but not dislodging-

The overhead bust of Dr. Ian K. Bonner,
Father of Illinoisan Psychiatry.

In shock from the collision, Mother Fail cried again,
“Henry! Henry!”

The smoke-filled summer air
Struggled with sounds of drowning and crooning and dresses and
dying.

Henry Fail grabbed at the clutch,
it came off in his hand.

-He stomped on the brake-
the Bearcat slid backward

-“Henry, look out!” –
into the street

-he laid on his horn-
Over the hemp rope barricades

-he looked to his wife-
over the river's edge.

And before either fail realized what had hit them,
the Chicago River did.

Monologue Option 3: Jenny June

Alright! I've made up my mind!

Are you ready?

I am going to be the first woman ever to swim across
Lake Michigan.

How do you like *that*?

And you're going to be my trainer.

You know what your problem is, Morty? You're
bogged down in the details. I say swim, you say can't. I say live,
you say won't. I say love, you say, already did. Now, I've made a
decision, and I won't tolerate anything other than absolute support.

Don't you see, Morty? You're killing yourself in here. I miss her too.

Like the dickens. But Nelly wouldn't want us to wallow in sorrow.

She'd want us to dive back in and push through.

Listen, it doesn't mean we ain't sad any more.

It means we ain't dead.

Monologue Option 4: Gerty

Let's see if I can nail this down.

May I?

You don't come from money, but you've never wanted for much,
either.

You tried your luck with the ponies, card games and crapshoots, but
you played clean.

You're not one of the A1's boys; too many rings around your collar and
not enough on your fingers.

You took what you made at the races and bought into the market.

Let me guess. G.E.? Sears Roebuck? Anything with two words in the
title and a million men on the floor.

You made a small fortune, and you used that to make a big fortune.

Now you can't stop investing. You're infected with investments.

Everything you ever suspected you might want is already yours.

You're a millionaire, you're walking on air, and you're bored.

Monologue Option 5: John N.

There comes a time

in the life of many creatures

When the pain of living becomes something closer to dying.

It's at times like these, when the only humane course of action is
euthanasia.

First. Approach the animal, looking him straight in the eyes.

If the animal is a canine, approach from beneath the
muzzle, do not show your teeth but do maintain eye contact.

Gently administer the sedative.

Do your best to calm the patient. If you know he appreciates a nice
scratch behind the ear, now's the time to do it. You want your friend-
the patient – to be calm. Do this for as long as either of you needs.

While putting the patient at ease, ready a syringe loaded
with a complimentary antiarrhythmic agent. Take care you've
diverted the patient's attention away from the injection site.

So long, old friend.

Give those cats in heaven hell.