

Auditions



Who: Actors and Backstage Crew needed! ANY ONE MAY AUDITION

What: Lerner and Loewe's majestic *Camelot* brings the legend of King Arthur and his Knights of the Round Table to life with an extraordinary score and a story that poignantly dramatizes the human conflict at the heart of this classic tale. Based on T.H. White's novel, *The Once and Future King*, *Camelot* tells the story of Arthur, a young squire who becomes King after extracting the sword Excalibur from its legendary rock. *Camelot* opens in the midst of the battle that destroyed King Arthur's kingdom, and goes back to tell the story of how the battle came to be. The musical follows Arthur from a young, ambitious, idealistic King who dreams of creating a just society to the despairing king bearing witness to his dream's demise. Arthur's dream is inspired by his vivacious Queen Guenevere. Together, they create a kingdom where might works at the service of right and the King serves at a round table with no head — a symbol of collaboration and unity. But just as this utopian vision starts to become reality, everything begins to unravel. When Guenevere falls in love with Arthur's most celebrated, beloved, and loyal knight, Lancelot, they begin a romance as doomed as it is passionate. Their troubles are compounded when Arthur's illegitimate son, Mordred, arrives on the scene. In a world of human realities, can Camelot achieve the utopia of which Arthur dreams?

Where/When: Auditions are in the Kevin Kline Theatre on Sunday November 15 from 1-4 and Monday November 16 from 3-4

CALL BACKS if needed for specific roles will be on Tuesday November 10 until 5pm

The first cast meeting is Sunday November 22 from 1-4

Rehearsals will vary depending on your role, with most people only called one or two days a week.

Why: The show is incredible

We perform February 11, 12, 13, 14, 18, 19, 20 at 7PM and Feb 21 at 2PM

Everyone is required to help with strike on Feb 21 after the final performance

CHARACTERS

ARTHUR: Low A to Eb.

“The Once and Future King.” Arthur is at once generous, compassionate, boyish-unsure of himself, yet an inspiration to others. A rich and complex character, strong actor. Does not need to sing well, but must be able to carry a part.

GUENEVERE: Low B to High #F.(or higher)

Younger than Arthur, a spirited woman quite caught up in chivalry and the exciting possibilities of a promising life. She loves Arthur, but is in love with Lancelot- the famous “love triangle.” Needs a gorgeous soprano

LANCELOT: Baritone Low A to D.

Abundantly self-assured knight from France who is a passionate disciple of Arthur and his Round Table. “The Greatest Knight in the World,” whose only weakness is his love for Guenevere. Strong singing voice needed **FRENCH ACCENT!**

KING PELLINORE: Non- Singing.

A wonderfully funny and stuffily “British” old Knight- provides the most consistent comic relief in the play. Dedicated to Arthur. Very eccentric.

MORDRED:

A truly evil young man, who was “sired” by Arthur when the knight was young and naïve. Thoroughly and fascinatingly unlikeable fellow. Does NOT need to sing well

MORGAN LE FEY: Low C# to High D#.

A powerful sorceress in the Arthurian legend, she is the half-sister of Arthur and aunt of Mordred, who inhabits the forest. She great capacity for mischief, and a “hidden” strength- she is invisible.

MERLYN:

The famous wizard who teaches Arthur almost all he needs to know. He disappears after the second scene of the show. Non singing

TOM OF WARWICK: A young boy destined to be a Knight. He wants to fight for what is right and gives Arthur hope for the future.

SIR DINADAN, SIR SAGRAMORE, SIR LIONEL: Three named knights who serve

Arthur. All devoted to Guinevere. They don't care for Lancelot. Sing a trio with Guinevere

NIMUE: Low C# to High D#. The “nymph” that lures Merlyn away. Needs a lovely voice

DAP: Age open, Lancelot's squire.

LADY ANNE: Lady-in-Waiting to Guenevere,

ENSEMBLE: Additional singers and dancers - Knights, Heralds, Pages, A Bishop, A Priest, Lords and Ladies of Camelot with vocal ranges of all types. Two vocal soloists for the song “Guinevere”

TECHNICAL CREW

If a member of the cast, you must be willing to work one or more of the following crews.

Stage Manager: runs the show. **MUST HAVE EXPERIENCE IN AT LEAST TWO SHOWS**

Set Crew : build/paint the scenery.

Props Crew: Build/make/control props. This show has a LOT of props.

Makeup/Costume/Hair Crew: Coordinate costumes and makeup. Everyone will have at least two cast members to style

Light and Sound: coordinate and run lights and sound during the show. This will rotate.

Publicity/House Crew; Design posters, tickets, programs, lobby display. Coordinate program ads. Design a lobby display. Mail press releases. Usher.

HOW: Here's what you do:

1. Print an audition packet and fill it out COMPLETELY. Return the audition/crew sheet to Dr. Erwin in his office off of the commons AS soon as possible. You will be given a number. DO NOT FORGET IT! If you need to bring it the day of auditions, that's fine. You only need to come ONE day for auditions.

2. Auditions are blind. That means Dr. Erwin's back is to you. On the day you choose to audition, you will be asked to come in and say your number.

-- Choose which monologue or scene you want to do. If you are doing a duet scene, make sure you have a partner. Read it expressively. You do NOT have to have it memorized.

--You will be evaluated on volume, expression, and ability to take direction. You will probably not read the entire scene. You may be asked to read a different scene or character.

--You will then sing 16 measures of a song. You may choose any song . **Please bring a backing track or sing something from the show**

IMPORTANT: YOU MUST SING A SONG with some form of accompaniment

This show has almost no dance so there is no dance audition.

HINT: DO NOT "jazz up" or "ornament" the music. SING it like it is written. NO TRILLS! That comes later.

3. If you are called back, you will be asked to prepare a specific song from the show. There may not BE call backs.

4. If you are interested in Technical Crew ONLY there will be a short interview about why you want to work on the crew. These will be at the end of auditions.

If you have any questions--ask Dr. Erwin at derwin@priory.org

Remember --relax and try your best! EVERYONE makes a mistake in an audition!

AND check the rehearsal schedule and list ANY conflicts you have! BREAK A LEG!!!

IF you are cast, everyone is asked to pay a fee for costume rental. If this is a hardship, talk to Dr. Erwin privately.

Audition Monologues:

Monologue 1 (Arthur)

When I was a lad of eighteen, our King died in London and left no one to succeed him; only a sword stuck through an anvil which stood on a stone. Written on it in letters of gold it said: "Whoso pulleth out this sword of this stone and anvil is rightwise King bom of all England." Many chaps tried to dislodge it, and none could. Finally a great tournament was proclaimed for New Year's Day, so that all the mightiest knights in England would be assembled at one time to have a go at the sword. I went to London as squire to my cousin, Sir Kay. The morning of the tournament, Kay discovered he'd left his sword at home and gave me a shilling to ride back to fetch it. On my way through London, I passed a square and saw there a sword rising from a stone. Not thinking very quickly, I thought it was a war memorial. The square was deserted, so I decided to save myself a journey and borrow it. I tried to pull it out. I failed. I tried again. I failed again. Then I closed my eyes and with all my force tried one last time. Lo, it moved in my hand. Then slowly it slid out of the stone. I heard a great roar. When I opened my eyes, the square was filled with people shouting: "Long live the King! Long live the King!" Then I looked at the sword and saw the blade gleaming with letters of gold. That's how I became King. I never knew I would be. I never wanted to be. And since I am, I have been ill at ease in my crown. Until I dropped from the tree and my eye beheld you. Then suddenly, for the first time, I felt I was King. I was glad to be King. And most astonishing of all, I wanted to be the wisest, most heroic, most splendid Kiilg who ever sat on any throne. If you will come with me, Milady, I will arrange for the carriage to return you to your father. This way.

Monologue 2

King Arthur: Proposition: If I could choose from every woman who breathes on this earth; the face I would most love -- the smile, the touch, the heart, the voice, the laugh, the very soul itself, every detail and feature to the last strand of the hair--it would all be Jenny's. **(in a darker mood now)** Proposition: If I could choose from every man who breathes on this earth -- a man for my brother, a man for my son, and a man for my friend **(anguished)** it would all be Lance! I love them -- I love them and they answer me with pain! And torment! Be it sin, or not sin: they have betrayed me in their HEARTS, and that's far sin enough! I can see it in their eyes! I can feel it when they speak! And they must pay for it and be punished! I

shall NOT be wounded and not return it in kind! I DEMAND A MAN'S VENGEANCE! **(raises his sword, Excalibur, in a battle-ready stance)** **(He suddenly changes gears)** Proposition: I am a king -- not a "man." And a very civilized king. Could it possibly be civilized to destroy the thing I love? Could it possibly be civilized to love myself above all? What about their pain? And their torment? Did they ask for this calamity? Can passion be selected? Is there any doubt of thier devotion to me, and to our Table? **(smiles)** By God! I shall be a king! This is the time of King Arthur, when we shall reach for the stars! This is the time of King Arthur, when violence is NOT strength, and compassion is NOT weakness! WE ARE CIVILIZED! Resolved! **(to his sword)** We shall live through this together, Excalibur! They, you, and I! And may God have mercy on us all!

Duet Scene 1 (Dinadan and Merlyn)

DINADAN

It's pure white. The horses are pure white. It's plainly and obviously a bridal carriage.

(He rushes to MERLYN)

Merlyn, here's a calamity. Guenevere's carriage has halted below the hill.

MERLYN

I know. I remembered she would.

DINADAN

But it was officially arranged for her to stop here at the top of the hill. Royal brides are always greeted atop the hill. What should we do?

MERLYN

Dunce! Sound the trumpet, assemble the Court and march to the bottom.

DINADAN

(Stunned)

It's wildly untraditional.

MERLYN

I hereby proclaim from this time henceforth that all new queens shall be met at the foot

of the hill. There! A brand-new tradition! Does that solve it?

(Placated)

DINADAN

Sound the trumpet! We shall greet Lady Guenevere at the foot of the hill in traditional fashion.

Duet Scene 2 (Arthur and Merlyn)

ARTHUR

(Frustrated by his own discomfort)

Merlyn, why have you never taught me love and marriage?

MERLYN

Don't scramble them together that way. They are two different things. Besides, I did give you a lesson once, but your mind was, as usual, elsewhere. You had better heed me well from now on. I shan't be here long.

ARTHUR

Why not?

MERLYN

I've told you, I'm due to be bewitched by a nymph named Nimue, who will steal my magic powers and lock me in a cave for several centuries.

ARTHUR

Nimue! Fiddlesticks! Whenever you're displeased with me, you threaten with this creature Nimue.

MERLYN

It's not a threat; it will happen.

ARTHUR

When you know she is near, change yourself into a bat.

(At his most youthful and charming)

Merlyn, do you remember when I was a boy and you changed me into a hawk? What a feeling, sailing through the air! For old times' sake, do it again. Right this minute. One last soar through the sky.

MERLYN

So you can soar through the sky to her carriage and see her through the window? No.

(Furious)

ARTHUR

Merlyn, there are times when I insist that you remember who I am. Make me a hawk, or I'll have your head cut off.

Duet Scene 3 (Arthur and Guenevere)

ARTHUR

A thousand pardons, Milady. Wait! Don't run.

(She stops in the corner of the stage and looks at him coweringly)

(Amazed, protesting)

I won't do any such thing.

(He takes a step toward her. She takes a step backwards. He stops)

GUENEVERE

Then you'll twist my arm and tie me to a tree.

ARTHUR

Please! I won't harm you.

GUENEVERE

You lie! You'll leap at me and throw me to the ground.

ARTHUR
But I won't.

GUENEVERE

Then you'll sling me over your shoulder and carry me off.

ARTHUR
No, no, no! I swear it! By the Sword Excalibur! I swear I won't touch you.

(Hurt)

Why not?

(Sudden rage)

GUENEVERE

How dare you insult me in this fashion. Do my looks repel you?

ARTHUR

No. You're beautiful.

DUET SCENE 4 (Lancelot and Guenevere)

LANCELOT
Forgive me, Milady. I didn't mean to disturb you, but I was told that Arthur wanted to see me.

GUENEVERE
I believe he does. And you're not disturbing me at all. You are to be knighted.

(As casually as possible)

LANCELOT

When, Milady?
This evening.
I wish he would not.
Why?
I'm not worthy of it, Milady. I don't deserve it.

GUENEVERE

Not deserve it, Lancelot! What greater wonder could you ever perform? Oh, no, I'm sure

Arthur will insist. Now, if you'll excuse me, I must change for dinner.

(Troubled)

(She starts to leave)

Do wait here. Arthur will be ...

LANCELOT

(Quietly)

Jenny, don't go.

(She pauses, hearing him say her name for the first time, almost knowing what he is about to say)

Jenny, I love you. God forgive me, but I do.

Theatre Expectations

A play takes many hours of preparation, dedication and rehearsal. Your attendance at rehearsals is crucial to be sure that we are all making effective use of our time. With this in mind we have prepared this information for you and your parents to review. Both you and your parents will need to read and sign the last page of this document before you will be eligible to participate in a show. Please bring this signed document to the audition. **You must have it signed to be able to participate!**

Before committing to this production, here is a clear idea of what it involves. Generally speaking, the participant in the production must be able to...

- Spend one hour in auditions.
- Attend the call-back, if requested.
- Attend daily rehearsals as your role requires it (Monday through Friday and some Saturdays). The actual times will vary within this depending on the role assigned, but you must have this time open for rehearsal. During the week before the production it will be essential for full cast rehearsals.
- Perform the show during the day if necessary.
- Perform the show in the evenings.
- Participate in strike.

Audition Sheet

Name _____ Form _____

Current Sport _____

Address _____

Home Phone _____

Emergency Phone: _____

Cell Phone _____

Email _____ parent's email _____

Role you are interested in _____

Any role you are unwilling to play _____

List ANY performance experience: (include acting, dance, and music)

If chosen, you will need to attend ALL rehearsals for scenes you are in. Please look at the schedule and **list any conflicts you are aware of.**

(over)

You will be required to maintain a B average or better in all classes at all times. IN addition, inappropriate conduct or a negative attitude WILL result in your immediate removal from the show. You are expected to be the best and the brightest. We are a team.

You may be asked to provide specific costume pieces in specific colors (including shoes), or your own stage makeup items for the performance.

I agree to the above conditions and the attached guidelines.

Signed _____

I have read the above and consent. I also consent to my child receiving text messages regarding rehearsal information. I agree to help provide snacks or part of a meal before the show

Parent/Guardian Signature _____

PARENT HELPERS NEEDED DESPERATELY!!!

Parents or other adult helpers are needed to:

- *Help construct set/costumes
- * Plan and host an end of show cast/crew strike party
- *Plan dinners/lunches for technical and dress rehearsals
 - *Help with ironing costumes/ applying makeup/doing hair
- *Take photos and decorate the lobby display *Help with publicity
 - *Help type programs *Assorted last minute/"gofer" jobs
- *Coordinate parent volunteers! *Help supervise move in/construction

If you can help in ANY way, please respond below or email Dr. Erwin at derwin@pior.org

Name:

Address:

Phone:

Alternate/.Work phone:

Best time to call:

I would be willing to help with:

