

Bright Ideas Audition Packet

Here you will find all the information needed to be fully prepared for the upcoming auditions for Eric Coble's *Bright Ideas*. All materials needed for the audition are in H0817. You must audition live, makeup auditions will not be held. If you require any alternatives, please contact Mrs. Morse to make arrangements (*no guarantees).

The auditions will be held on **Friday 8/21 3:15-6pm in H0817 (film room)**. You must arrive to the audition with your completed audition form, performance contract and conflict calendar and your **memorized** and prepared monologue. Your audition will be scored based on the accompanying rubric. Please choose one of the accompanying monologues to perform, not different material. There are sections crossed out and labeled "skip/pause"--**please include the pauses as if you are reacting to someone saying those lines. *If you do not complete and turn in your audition form, performance contract, and completed conflict calendar, you will not be cast.***

Performances are: Thursday, Friday and Saturday 10/22-24 at 7pm. We are also submitting this performance to potentially showcase at the Colorado Thespian Convention December 10-12th. Please note that this is not a guarantee but please try to be available to perform at the convention center in Denver that weekend.

Any further questions or concerns, please feel free to email or stop by the theatre office or classroom (office: by the auditorium, classroom: H0817).

Kelsey Morse, Director (mor025746@adams12.org)

Sarah Ausloos, Asst. Director and Production Manager (aus031324@adams12.org)

Austin Rogers, Asst. Director and Production Manager (rog022419@adams12.org)

Jay Goodmanson, Vocal Director (goo004209@adams12.org)

Audition Checklist

	Sign up for an audition slot on the theatre callboard. Slots are 5 minutes each 3:15-6pm on Friday 8/21 at 3:15-6pm
	Study, rehearse and memorize your monologue choice from the selections posted on the theatre website and/or hard copies given in H0817.
	Write in ALL of your conflicts on the printed calendar (yes, all of it) BEFORE you audition and turn it in with your form and contract.
	Complete the paper audition form and bring it with you to your audition. Needed with you: audition form, signed contract, completed conflict calendar.
	Arrive for the audition early, if we go quickly we will move to the next person right away. Audition—remember, everyone is rooting for you and wants you to do well!
	If cast, you will receive an email from Morse no later than Saturday afternoon and the cast list will also be posted on our social media. If cast, please initial next to your name on the cast list on Monday 8/24 morning to accept your role.
	First formal rehearsal for the cast is the read through in H0817 on Monday 8/24 after school. If you weren't cast, we highly recommend joining our tech crew so that you may be part of the community and play a crucial part in the production.

Bright Ideas Audition Form

Name: _____ Grade: _____

Gender: Male Female Non-binary (circle one)

Are you comfortable playing a role of the opposite of your gender preference? YES/NO
(circle one)

Are you comfortable playing a role requiring stage combat? YES/NO
(circle one)

Are you comfortable playing a role requiring getting very messy? YES/NO
(circle one)

**Are you comfortable playing a role requiring a full animal costume? YES/NO
(circle one)**

Vocal Range (circle one—if you don't know that's okay)

Soprano Mezzo-Soprano Alto Tenor Baritone

Hair color:

Are you willing to change your hair color or length for the performance? YES/NO

Are you willing to kiss on stage if the role calls for it? YES/NO

Please list your stage experience (most recent only, if no experience that's fine—just put none)

Is there anything else you would like us to know about you? (You may also put more stage experience here if you would like)

Bright Ideas Performance Contract

By accepting your role and signing this contract, you agree to the following terms:

- I will commit to rehearsing my blocking, and memorization at home as well as during rehearsals.
- I will pay the required \$100 fee that covers our costume rentals, T-shirts, etc.
- I will not be late for rehearsals more than 3 times. At that point, I understand that I will need to have a discussion with Morse about my tardiness and that it may affect my performance, and may be removed from the performance/affect my ability to be cast in future productions.
- I will not miss any rehearsals that are not previously requested in my conflict form that I filled out before auditions. If I do miss a rehearsal, I understand that I need to inform Morse and my stage manager ahead of time and that I can only miss for emergencies. I understand that if I miss more than 2 rehearsals that were not previously requested in my conflict form that I will be terminated from the performance. My family and I understand that we need to refrain from scheduling trips or any extended absences during production.
- I understand that frequent absences/tardiness (including during the school day) during production can/will result in my not being considered for a role in a later production.
- I will accept any role given to me and understand that all casting decisions are made fairly and by a panel of decision makers. Should I have any questions about the casting, I will ask them respectfully and with positive intent.
- I will treat everyone involved with this production with respect and civility, and maintain a positive attitude throughout the process. I understand that after having a conversation with Morse and my behavior does not improve, I will be removed from the performance.
- I understand that participation in this production is a privilege and I will treat it as a commitment and not as an afterthought.

Student Name

Date

Student Signature

Parent Signature

Date

August - September 2020

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2	3	4	5	6	7	8
9	10	11	12 Ice Cream Social	13	14	15
16	17	18	19	20	21 Auditions	22
23	24 Read Through	25 Blocking P. 7-14	26 Blocking P. 14-23	27 Blocking P. 23-32	28 Blocking P. 32-36	29

www.vicalendar.com

* Rehearsals 3:15-5pm *

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

September - October 2020

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30	31	1	2	3	4	5
6	7 Labor Day	8 No school	9 Run Act 1	10 Blocking p. 37-43	11 Blocking p. 43-51	12
13	14 Blocking p. 51-58	15 Blocking p. 58-63	16 Run Act 2	17 Run Act 1 thru p. 23	18 Run Act 1 p. 23-end	19 Run Act 2 thru p. 51 9-11am
20	21 Musical Additions No Rehearsal	22	23 Run Act 2 p. 51-end	24 Run Act 1	25 Run Act 2	26
27	28 No School	29 Act 1 off book	30 Run Act 2	1 Run Act 1	2 Run Act 2	3 Run whole show 9-11am

— Paper Tech —

www.vlcalendar.com

* Rehearsals 3:15- 5pm *

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

October - November 2020

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
4	5 Act 2 off book	6 Run Act 1	7 Run Act 2	8 Run whole show	9 Run whole show	10
11	12	13	14	15	16	17
18	19 Fall Break	20 Rehearsals 1-3-7pm	21	22 Show #1 call time 1	23 Show #2 5pm	24 Show #3 strike After
25	26 Show week	27	28	29	30	31
1	2	3	4	5	6	7

www.vlcalendar.com

* Rehearsals 3:15-5:30 starting
10/5

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

Male
Presenting
a piece

Start

kid getting permanently scarred
zero.

Joshua. Denise is a human being.
an us? Does her son deserve hap-

it deserve to have his mother
whacked by two homicidal parents either!

JOSHUA. And we don't deserve to have our son's future ripped
out from under us because we didn't buy the aquatics room! We're
not talking about "fair," Geneva! Is it "fair" that Denise got to go
to ... where did she go to school?

~~GENEVRA. I don't remember.~~ skip/pause

JOSHUA. Well, it was someplace great, I'll tell you that. She did
not have a garbage man and a housecleaner for parents —

~~GENEVRA. Don't drag them into this!~~ skip/pause

JOSHUA. Well then, speaking for myself, she didn't come out of
a hardware family that considered donuts after bowling the epitome
of luxury. She didn't have rats scurrying around her bedroom at
night — you have nightmares about ducky wading pools? Well, try
having them about rats chewing your toes off! Denise had no
mountains to climb to get here, Geneva. She had no hills! She had
no bumps of earth! Everywhere she ever needed to go, anything she
needed to do, she was driven in a nice car with the top down! And
now her three-year-old son has the keys to the same damn car and
he's stepping on the accelerator and we can't even climb into the
damn trunk! Where's the fairness, Geneva? Who's looking out for
us? Who's looking out for Mac? (Pause.) End

GENEVRA. We're talking about murder, Joshua.

JOSHUA. Yeah. Yeah, we are. And we're talking about our son's
future. About giving him a life we never got to have. Everything
we're sweating blood to hang onto can come easy to him. We're this
close, Gen. This close. Mac can't get out of the roots and the wading
pool by himself. He needs us. Do you want to save him or don't you?

GENEVRA. What if we end up in jail — what kind of life does
he get then?

JOSHUA. I'll make sure we don't get caught.

GENEVRA. How?

JOSHUA. I don't know. It has to look like an accident.

GENEVRA. But nothing to hurt her son.

JOSHUA. Of course not.

GENEVRA. But dolls and dress-up help develop empathy, respect for others — (*To Joshua.*) Remember what the lady said in the seminar?

JOSHUA. Gen —

GENEVRA. I mean, of course, we don't want him to be a nelly-boy, but he's got a feminine side, right? And he's not nurturing that right now, right?

MRS. MALCOLM. He's three years old, Mrs. Bradley! Most little boys don't like to play house and play with dolls.

JOSHUA. I didn't.

about you?

minor point. I'm sorry I brought it up, as he's doing outstandingly well.

sociopath, aren't we?

Yes, I really think you're attaching

teaching too little.

Female
presenting
piece
←

start

GENEVRA. We only have twenty-one days until his fourth birthday, Mrs. Malcolm, and this school is supposed to be preparing him for that day, am I right? And I would think part of preparing the boys would be having them change diapers and burp babies —

JOSHUA. Geneva —

MRS. MALCOLM. Mrs. Bradley — **Skip/Pause**

GENEVRA. Or maybe it's not the school, Mrs. Malcolm. Maybe it's you. (*Beat.*) **Skip/pause**

JOSHUA. ~~You have a good morning, Mrs. Malcolm, we'll just be~~

GENEVRA. I don't mean that offensively. I'm not trying to be hostile. But maybe it's not a good match. Maybe another teacher might be more in tune with his needs — **Skip/Pause**

MRS. MALCOLM. ~~We do not switch teachers. Consistency is crucial at this age~~

GENEVRA. I'm sure you're a wonderful teacher — Mac loves you, we all love you, don't we, Josh? But maybe Mac's learned all he can from you. Maybe you're like that mother spider who's full of love and care, and lays her eggs and when her babies hatch, they need food, so she lets them feed on her own body, chewing away at her flesh, ripping her apart, until they're strong and big and she's a hollowed-out, useless, oozing, carcass. Maybe that's you. (*Mrs. Malcolm stares at her a moment.*) **↓ End**

Actor's Name _____

Grade _____

Fall Play Audition Rubric

	4	3	2	1
Stage Presence	Stands up straight, looks relaxed and confident, established eye contact with everyone in the room.	Stands up straight, but does not look as relaxed or confident and may not establish eye contact with everyone.	Lacks eye contact, may stand up straight some of the time, fidgets or uses script to inhibit performance.	Lacks eye contact, is hunched over, shows no confidence, is very tense, may use the script to inhibit performance.
Enthusiasm / Physical Expression	Facial expressions and body language fit the theme and show the actor's effort.	Some effort shown for facial expressions and body language which somewhat help the performance.	Facial expressions and body language are somewhat forced. The actor is not very excited or the movements do not fit the theme.	Very few facial expressions. Performer is not excited and little effort is shown.
Voice/Diction	Communicates effectively, using diction, enunciating, using a variety of rate, pitch, tone and volume.	Enunciates clearly, using rate, pitch, and volume to show character.	Attempts to enunciate, using vocal variety and volume, but execution is weak.	Uses limited or inappropriate enunciation, vocal variety and volume.
Concentration	Performer and character are completely integrated.	Performer consistently stays in character.	Performer establishes character but frequently breaks concentration.	Perform is unsuccessful in establishing character.
Memorization	Memorized	Almost memorized	A few lines memorized, but held onto script	Reading
Projection	Performer can easily be heard across the room, without shouting or sounding strident.	Performer can be heard across the room but is shouting or sounding strident.	Performer speaks at a regular conversational level rather than in stage voice.	Performer is barely audible.

Additional Comments:

Panelist's Name: _____

Date: _____

Panelist's Signature: _____

