

AUDITION PACKET

The Stanner Players' Fall Play 2026

Much Ado About Nothing ***by William Shakespeare***

All students and parents: please read and review ALL the following information BEFORE auditioning for the show.

**Any questions/concerns, please email
Ms. Winters at swinters@molloyhs.org**

Audition Questions/Answers Meeting – OPTIONAL

If you're a freshman or new to the Stanner Players, these meetings will help answer any questions you have. You can also meet the director, our student stage managers, and some current Stanner Players!

Tuesday September 15th, 2:15-2:45 PM in Room 208

Audition Dates

(Pick one 10-minute time slot – sign-up sheets are posted on the Theater door)

Wednesday September 16th, 2:30-4:30 PM in the Theater

Thursday September 17th, 2:30-4:30 PM in the Theater

Friday September 18th, 2:30-4:30 PM in the Theater

Performance Dates

Thursday November 19th at 2:30 PM

Friday November 20th at 7 PM

Saturday November 21st at 7 PM

Sunday November 22nd at 2 PM

In order for students to participate in the show, they must attend all dress rehearsals and performances scheduled between November 14th and November 22nd – this includes coming late/leaving early. No exceptions will be made!

Audition Information

Sign up on the theater door for ONE audition time on ONE day.

If you sign up for a spot, you are responsible for showing up on time - being early is even better! If you are late, your audition may not be able to be rescheduled.

How Your Audition Will Work

Your audition will take approximately 10 minutes. You should wait in the lobby outside the theater until you are called into the theater by one of the student stage managers. **PLEASE DO NOT WALK INTO THE THEATER UNTIL YOU ARE CALLED.** Bring the following into the theater with you: your Audition Sheet and Permission Slip (the last 2 pages of this packet) ripped out and the audition monologues/scenes (also in this packet.) You will hand in your audition sheet and permission slip and have a brief conversation with the director (Ms. Winters). The student stage managers will also be present during your audition. You will be asked to read **one monologue** of *your* choice and **one scene** chosen by the director— you should be prepared to read in character. You do not have to memorize these monologues or scenes, but you should be familiar with them and show that you have put some thought into rehearsing them. The directors or stage managers may have questions for you at the end of your audition, such as about scheduling conflicts; otherwise, your audition will be completed. If you have any questions for us, please make sure you ask them before you leave the theater at the end of your audition!

Audition Scenes

Please prepare for your audition ahead of time. Attached are monologues/scenes you will be asked to read during your audition. **You will be asked to read one monologue of your choice and one scene chosen by the director.** Please be prepared to read for **all** monologues/scenes and **all** characters. Don't overthink any scene or character the director asks you to read for. Just because you are asked to read a certain scene/character doesn't necessarily mean you will be considered for that part – we just want to see a range of what you are able to do. Please be prepared and give your best effort!

****Because of limited audition times, you will only be asked to one monologue and one scene, no more!****

Audition Sheet/Permission Slip

When you come to your audition, **you will be asked to bring your completed audition sheet and signed permission slip.** If you do not have a signed permission slip from a parent/guardian, you will not be permitted to audition. (And we cannot guarantee there will be an additional time slot for you to sign up in later.) On the audition sheet, you will be asked to fill out your contact information and acting preferences; you will also be asked to list any conflicts you have with the rehearsal schedule. Attached is a calendar of all rehearsal dates, including mandatory Saturday rehearsals, dress rehearsals, and performances. Some rehearsal dates/times are subject to change, but overall, the schedule is set.

SCHEDULING CONFLICTS

If you currently know of any conflicts you may already have, we ask that you please list them on your audition sheet. If there are major conflicts, it will affect your overall casting. If you cannot make any mandatory dress rehearsals or performance dates, we will unfortunately not be able to cast you in the show. If you are cast in the show but are excessively late to rehearsals or cannot make rehearsals that you did not list as conflicts, you will be asked to leave the show. ***Please look at your schedule and be COMPLETELY honest about your commitment.*** In fairness to all those involved in this production, your complete and total commitment is mandatory.

Any additional questions you have about the audition process, please plan to attend the Audition Questions/Answers Meeting on September 15th, or email swinters@molloyhs.org

“Much Ado About Nothing”

by William Shakespeare

****To be prepared for any audition, you should do some research on the show itself and on the various characters****

There are MANY adaptations of *Much Ado About Nothing* you can find on YouTube, etc. The most well-known movie versions are: the 1993 version starring Kenneth Brannagh, Emma Thompson, Denzel Washington, and Keanu Reeves, which is a more traditional take on the time period/setting, and the 2012 version directed by Joss Whedon which changes the time-period of the play to modern day and is filmed in black and white.

Summary

Original Setting: Messina, Italy; in and around Leonato’s Estate; 1600’s

Returning from their victory in war, Don Pedro and his comrades rest and celebrate at the home of Leonato. Two love stories unfold – one between Hero, Leonato’s daughter, and Claudio, Don Pedro’s second in command, who very much love one another, but often let their emotions lead them astray. The other between Beatrice, Leonato’s niece, and Benedick, another soldier, who appear to have history with one another but claim to hate one another. As the wedding of Hero and Claudio is being organized, everyone else comes up with a plan to trick Benedick and Beatrice into falling in love with one another.

However, Don John, Don Pedro’s half-brother, feels ostracized and slighted by his brother and vows revenge not only on Don Pedro, but on Claudio as well, which later impacts both love stories. As the plot unfolds, there are moments of both comedy and tragedy, and the play ends happily for some but unhappily for others.

Character List

*LEONATO, Governor of Messina	BORACHIO, Don John’s follower
HERO, his daughter	*CONRADE, Don John’s follower
BEATRICE, his niece	*DOGBERRY, Master Constable in Messina
*LEONATO’S BROTHER/SIGNOR ANTONIO	*VERGES, Dogberry’s partner
MARGARET, Hero’s Gentlewoman	*GEORGE SEACOAL, leader of the Watch
URSULA, Hero’s Gentlewoman	*FIRST WATCHMAN
*DON PEDRO, Prince of Aragon	*SECOND WATCHMAN
COUNT CLAUDIO, a young lord from Florence	*SEXTON
SIGNIOR BENEDICK, a gentleman from Padua	FRIAR FRANCIS
*BALTHASAR, a Poet	*MESSENGER to Leonato
*DON JOHN, Don Pedro’s brother	

*Starred roles indicate that names may be modified based on the actor/actress cast in that role.

Note – we will be using the original play as our source material. However, some dialogue may be edited/cut. Additionally, while we are using the original text, we will be updating the time-period/setting and taking some creative liberties so it will not be a “carbon copy” of what audiences would have seen when the show was originally performed in the Elizabethan Era.

Rehearsal Calendar

Please review and list any conflicts you have on your audition sheet.
Conflicts should only be on regular rehearsal days and should be LIMITED.

If you have **ANY** conflicts from November 14th through November 22nd,
 you will NOT be cast in the show.

September 2026

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
13	14 First Day of Classes	15 Auditions Q&A Meeting 2:15-2:45 PM Room 208	16 Auditions 2:30 – 4:30 PM Theater	17 Auditions 2:30 – 4:30 PM Theater	18 Auditions 2:30 – 4:30 PM Theater	19
20	21 Rehearsal 2:30-5:30 PM FULL CAST Read-Through Room 208	22	23 Rehearsal 2:30-4:30 PM Theater	24 Rehearsal 2:30-4:30 PM Theater	25	26
27	28 Rehearsal 2:30-4:30 PM Theater	29	30 Rehearsal 2:30-4:30 PM Theater	OCTOBER 1 Rehearsal 2:30-4:30 PM Theater	2	3 Rehearsal 1-4 PM Theater

October 2026

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
OCTOBER 4	5 Rehearsal 2:30-4:30 PM Theater	6	7 Rehearsal 2:30-4:30 PM Theater	8 Rehearsal 2:30-4:30 PM Theater	9	10
11	12 NO SCHOOL	13	14 PSAT/Soph Retreat	15 Rehearsal 2:30-4:30 PM Theater	16	17 Rehearsal 1-4 PM Theater
18 Open House	19 NO SCHOOL	20	21 Rehearsal 2:30-4:30 PM Theater	22 Rehearsal 2:30-4:30 PM Room 208	23	24
25	26 Rehearsal 2:30-4:30 PM Theater	27	28 Rehearsal 2:30-4:30 PM Theater	29 Rehearsal 2:30-4:30 PM Theater	30	31

Calendar continued on the next page...

November 2026

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 Rehearsal 2:30-4:30 PM Theater	3	4 Rehearsal 2:30-4:30 PM Theater	5 Rehearsal 2:30-4:30 PM Room 208	6	7
8	9 Rehearsal 2:30-4:30 PM Theater	10	11 NO SCHOOL	12 Rehearsal 2:30-4:30 PM Theater	13	14 Dress Rehearsal 12-8 PM Theater
15	16 Dress Rehearsal 2:30-8 PM	17 Dress Rehearsal 2:30-8 PM	18 Invited Dress Rehearsal 10 AM (Excused from 9:40, 10:25, 11:10, 11:55, and 12:40 classes)	19 Performance Call Time: 1:25 PM Show: 2:30 PM (Excused from 1:25 class)	20 Performance Call Time: 5 PM Show: 7 PM	21 Performance Call Time: 5 PM Show: 7 PM
22 Performance Call Time: 12 PM Show: 2 PM						

Please note that the following Campus Ministry Retreats/Mission Trips are scheduled during mandatory dress rehearsal/performance times:

Project 153 Ecology Mission Trip to Belize – November 11-17

Marist Youth Conference – November 13-15

Project 153 National Catholic Youth Conference – November 19-22

Junior Retreat – November 20-22

(If you plan to be in the fall play AND attend your Junior Retreat – which I strongly encourage! – you will have to sign up for the second Junior Retreat weekend on February 5-7, 2027.)

Attendance at dress rehearsals and performances are mandatory for all cast and stage crew members. You will not be permitted to come late or leave early, either. In the interest of fairness to all Stanner Players, you must be either fully committed or not at all.

Audition Scenes

*** To properly prepare for your audition, please read ALL scenes ahead of time and be prepared to read any character in any scene listed here. You do not have to memorize these scenes, but you should try to read in character and with enthusiasm. Each character is different. You should not just be “reading”. ***

Monologue 1 – Don John

Don John is sulking over his current position in life; his brother, the Prince Don Pedro, has recently forgiven him after Don John tried to oppose and challenge his brother’s authority. Don John still dislikes his brother, however, and wishes that he could express his unhappiness and seek revenge.

DON JOHN

I wonder that thou, being, as thou sayst thou
art, born under Saturn, goest about to apply a moral
medicine to a mortifying mischief. I cannot hide
what I am. I must be sad when I have cause, and
smile at no man’s jests; eat when I have stomach,
and wait for no man’s leisure; sleep when I am
drowsy, and tend on no man’s business; laugh when
I am merry, and claw no man in his humor.
I had rather be a canker in a hedge than a
rose in my brother’s grace, and it better fits my blood to be
disdained of all than to fashion a carriage to rob
love from any. In this, though I cannot be said to be
a flattering honest man, it must not be denied but I
am a plain-dealing villain. I am trusted with a
muzzle and enfranchised with a clog; therefore I
have decreed not to sing in my cage. If I had my
mouth, I would bite; if I had my liberty, I would do
my liking. In the meantime, let me be that I am, and
seek not to alter me.

Monologue 2 – Benedick

Benedick cannot believe how his friend, Claudio, who was once only focused on being a soldier at war, has now completely and utterly fallen in love and changed entirely. Benedick, who swears he himself will never fall in love, then contemplates the type of woman he would want IF he were to fall in love.

Benedick

I do much wonder that one man, seeing how much
another man is a fool when he dedicates his behaviors
to love, will, after he hath laughed at such
shallow follies in others, become the argument of
his own scorn by falling in love—and such a man is
Claudio. I have known when he would have walked ten mile afoot to see a
good armor, and now will he lie ten nights awake
carving the fashion of a new doublet.
May I be so converted and see
with these eyes? I cannot tell; I think not.
He shall never make me such a fool.
One woman is fair, yet I am well; another is wise, yet
I am well; another virtuous, yet I am well; but till all
graces be in one woman, one woman shall not
come in my grace. Rich she shall be, that's certain;
wise, or I'll none; virtuous, or I'll never cheapen
her; fair, or I'll never look on her; mild, or come not
near me; noble, or not I for an angel; of good
discourse, an excellent musician, and her hair shall
be of what color it please God. Ha!

Monologue 3 – Balthasar

Balthasar is a poet who travels with the Prince, Don Pedro. His job is to recite poetry at times to entertain Don Pedro and his friends. Below is one of the poems Balthasar recites.

(Try to focus on how to emphasize certain words/phrases – even if you don't understand the poem, how would you as a poet try to recite this in a way to entertain those who listen.)

BALTHASAR

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey, nonny nonny.

Sing no more ditties, sing no mo,
Of dumps so dull and heavy.
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey, nonny nonny.

Monologue 4 – Beatrice

Beatrice is angry at Claudio for humiliating her cousin, Hero, in public and begs Benedick to help her get revenge on Claudio. She is angry for two reasons: 1) because Benedick claims that he loves her but will not help her get revenge, and 2) because as a woman, she cannot express her anger and seek revenge in the same way that men can.

BEATRICE

Kill Claudio. You will not?

Then you kill me to deny it. Farewell.

I am gone, though I am here. There is no
love in you. Nay, I pray you let me go.

You dare easier be friends with me than
fight with mine enemy.

Is Claudio not approved in the height a villain
that hath slandered, scorned, dishonored my kinswoman?

O, that I were a man! What, bear her in
hand until they come to take hands, and then, with
public accusation, uncovered slander, unmitigated
rancor—O God, that I were a man! I would eat his
heart in the marketplace.

Talk with a man out at a window! A proper saying.
Sweet Hero, she is wronged, she is slandered, she is undone.

O, that I were a man for his sake! Or
that I had any friend would be a man for my sake!

But manhood is melted into curtsies, valor into
compliment, and men are only turned into tongue,
and trim ones, too. He is now as valiant as Hercules
that only tells a lie and swears it. I cannot be a man
with wishing; therefore I will die a woman with grieving.

If you say you love me, use that love some other way than
swearing by it.

Monologue 5 – Leonato

Leonato's daughter, Hero, has just been publicly humiliated by Claudio; Claudio has accused Hero of having an affair, and Leonato believes Claudio's accusation. This not only destroys Hero's reputation, but Leonato's as well since now everyone will look down on their family and no one else will want to marry Hero. Leonato takes his anger out on Hero in this speech.

LEONATO

Do not live, Hero, do not ope thine eyes,
For, did I think thou wouldst not quickly die,
Thought I thy spirits were stronger than thy shames,
Myself would, on the rearward of reproaches,
Strike at thy life. Grieved I I had but one?
Chid I for that at frugal Nature's frame?
O, one too much by thee! Why had I one?
Why ever wast thou lovely in my eyes?
Why had I not with charitable hand
Took up a beggar's issue at my gates,
Who, smirchèd thus, and mired with infamy,
I might have said "No part of it is mine;
This shame derives itself from unknown loins"?
But mine, and mine I loved, and mine I praised,
And mine that I was proud on, mine so much
That I myself was to myself not mine,
Valuing of her—why she, O she, is fall'n
Into a pit of ink, that the wide sea
Hath drops too few to wash her clean again,
And salt too little which may season give
To her foul tainted flesh!

Scene 1 –

(Benedick, Beatrice)

While it is never clearly stated, Benedick and Beatrice have some past romantic history that seemed to end poorly. Here, Benedick has just returned from the war and he and Beatrice have a “war of words” with one another, trying to outwit and humiliate the other in front of other characters.

BEATRICE

I wonder that you will still be talking, Signior Benedick, nobody marks you.

BENEDICK

What, my dear Lady Disdain! Are you yet living?

BEATRICE

Is it possible disdain should die while she hath such meet food to feed it as Signior Benedick? Courtesy itself must convert to disdain if you come in her presence.

BENEDICK

Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted; and I would I could find in my heart that I had not a hard heart, for truly I love none.

BEATRICE

A dear happiness to women. They would else have been troubled with a pernicious suitor. I thank God and my cold blood I am of your humor for that. I had rather hear my dog bark at a crow than a man swear he loves me.

BENEDICK

God keep your Ladyship still in that mind, so some gentleman or other shall 'scape a predestinate scratched face.

BEATRICE

Scratching could not make it worse an 'twere such a face as yours were.

BENEDICK

Well, you are a rare parrot-teacher.

BEATRICE

A bird of my tongue is better than a beast of yours.

BENEDICK

I would my horse had the speed of your tongue and so good a continuer, but keep your way, i' God's name, I have done.

BEATRICE

You always end with a jade's trick. I know you of old.

Scene 2 –

(Hero, Ursula)

Hero and Ursula have come up with a plan to trick Beatrice into thinking that Benedick is in love with her. In this scene, Beatrice is hiding nearby and can hear their conversation. Hero and Ursula know that Beatrice is listening, and so try to overexaggerate what they say to convince Beatrice that Benedick is in love with her.

URSULA

But are you sure that Benedick loves Beatrice so entirely?

HERO

So says the Prince and my new-trothèd lord.

URSULA

And did they bid you tell her of it, madam?

HERO

They did entreat me to acquaint her of it, but I persuaded them, if they loved Benedick, To wish him wrestle with affection and never to let Beatrice know of it.

URSULA

Why did you so? Doth not the gentleman
Deserve as full as fortunate a mate as ever Beatrice shall be?

HERO

O god of love! I know he doth deserve as much as may be yielded to a man,
But Nature never framed a woman's heart of prouder stuff than that of Beatrice.
Disdain and scorn ride sparkling in her eyes, misprizing what they look on, and her wit
Values itself so highly that to her all matter else seems weak. She cannot love,
Nor take no shape nor project of affection, she is so self-endear'd.

URSULA

Sure, I think so, and therefore certainly it were not good
She knew his love, lest she'll make sport at it.

HERO

Why, you speak truth. I never yet saw man,
How wise, how noble, young, how rarely featured, but she would spell him backward.
So turns she every man the wrong side out, and never gives to truth and virtue that
Which simpleness and merit purchaseth.

URSULA

Sure, sure, such carping is not commendable.

(SCENE 2 CONTINUED ON THE NEXT PAGE...)

HERO

But who dare tell her so? If I should speak, she would mock me into air.
O, she would laugh me out of myself.
Therefore let Benedick, like covered fire, consume away in sighs, waste inwardly.
It were a better death than die with mocks, which is as bad as die with tickling.

URSULA

Yet tell her of it. Hear what she will say.

HERO

No, rather I will go to Benedick and counsel him to fight against his passion;
And truly I'll devise some honest slanders to stain my cousin with.
One doth not know how much an ill word may empoison liking.

URSULA

O, do not do your cousin such a wrong!
She cannot be so much without true judgment, having so swift and excellent a wit
As she is prized to have, as to refuse so rare a gentleman as Signior Benedick.

Scene 3 –

(Leonato, Dogberry, Verges)

Dogberry is the head of the neighborhood watch (like a police officer without the official title), and Verges is his second in command. On the morning of Hero's wedding, they come to tell Leonato about a crime that has been committed. However, as well-meaning and kind as Dogberry and Verges are, they are lower class and illiterate, which makes them sound dumb. In this scene, they try to explain to Leonato what has happened but they use the wrong words and try to sound smarter than they are, which just confuses and frustrates Leonato, who is every busy.

LEONATO

What would you with me, honest neighbor?

DOGBERRY

Marry, sir, I would have some confidence with you that decerns you nearly.

LEONATO

Brief, I pray you, for you see it is a busy time with me.

DOGBERRY

Marry, this it is, sir.

VERGES

Yes, in truth, it is, sir.

LEONATO

What is it, my good friends?

DOGBERRY

Goodman Verges, sir, speaks a little off the matter. An old man, sir, and his wits are not so blunt as, God help, I would desire they were, but, in faith, honest as the skin between his brows.

VERGES

Yes, I thank God I am as honest as any man living that is an old man and no honester than I.

DOGBERRY

Comparisons are odorous. *Palabras*, neighbor Verges.

LEONATO

Neighbors, you are tedious.

DOGBERRY

It pleases your Worship to say so, but we are the poor duke's officers.
But truly, for mine own part, if I were as tedious as a king,
I could find in my heart to bestow it all of your Worship.

LEONATO

All thy tediousness on me, ah?

(SCENE 3 CONTINUED ON THE NEXT PAGE...)

DOGBERRY

Yea, an 'twere a thousand pound more than 'tis, for I hear as good exclamation on your
Worship as of any man in the city, and though I be but a poor man, I am glad to hear it.

VERGES

And so am I.

LEONATO

I would fain know what you have to say.

VERGES

Marry, sir, our watch tonight, excepting your
Worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina.

DOGBERRY

A good old man, sir. He will be talking.
As they say, "When the age is in, the wit is out."
God help us, it is a world to see!
Well, God's a good man. An two men ride of a horse, one must ride behind.
An honest soul, i' faith, sir, by my troth he is, as ever broke bread,
but God is to be worshiped, all men are not alike, alas, good neighbor.

LEONATO

Indeed, neighbor, he comes too short of you.

DOGBERRY

Gifts that God gives.

LEONATO

I must leave you.

DOGBERRY

One word, sir. Our watch, sir, have indeed comprehended two aspicious persons,
and we would have them this morning examined before your Worship.

LEONATO

Take their examination yourself and bring it me.
I am now in great haste, as it may appear unto you.

DOGBERRY

It shall be suffigance.

LEONATO

Fare you well.

Scene 4 –

(Prince (Don Pedro), Claudio, Benedick)

Claudio has just revealed to Benedick that he is in love with Hero. Benedick thinks this is ridiculous and makes fun of Claudio for it. The Prince, Don Pedro, enters and hears about Claudio's love but is very supportive of Claudio. This scene shows that Benedick is the outsider when it comes to love and thinks very negatively about it. It also shows how Claudio doubts himself and feels very self-conscious about his newfound emotions.

PRINCE

What secret hath held you here that you followed not to Leonato's?

BENEDICK

I would your Grace would constrain me to tell.

PRINCE

I charge thee on thy allegiance.

BENEDICK

On my allegiance—mark you this, on my allegiance—he is in love.

With who? Now, that is your Grace's part.

Mark how short his answer is: with Hero, Leonato's short daughter.

CLAUDIO

If this were so, so were it uttered.

If my passion change not shortly, God forbid it should be otherwise.

PRINCE

Amen, if you love her, for the lady is very well worthy.

CLAUDIO

You speak this to fetch me in, my lord.

PRINCE

By my troth, I speak my thought.

CLAUDIO

And in faith, my lord, I spoke mine.

BENEDICK

And by my two faiths and troths, my lord, I spoke mine.

CLAUDIO

That I love her, I feel.

(SCENE 4 CONTINUED ON THE NEXT PAGE...)

PRINCE

That she is worthy, I know.

BENEDICK

That I neither feel how she should be loved nor know how
she should be worthy is the opinion that fire cannot melt out of me.
I will die in it at the stake.

PRINCE

Thou wast ever an obstinate heretic in the despite of beauty.

BENEDICK

That a woman conceived me, I thank her; that she brought me up,
I likewise give her most humble thanks.
But all women shall pardon me.
Because I will not do them the wrong to mistrust any,
I will do myself the right to trust none.
And the fine is, for the which I may go the finer,
I will live a bachelor.

PRINCE

I shall see thee, ere I die, look pale with love.

BENEDICK

With anger, with sickness, or with hunger, my lord, not with love.

Much Ado About Nothing

AUDITION SHEET

Name (as you would like it written in the Playbill):

ID #:

Preferred Name/Nickname

(as you would like to be called in person):

Homeroom:

(ex. 2A, not Room #)

Email Address:

(One that you actually check daily)

Cell Phone #:

Please list **ALL** scheduling conflicts you have. (See audition packet for schedule)

Please list which role(s) you would like to be considered for.

(If no preference, please leave blank.)

If cast in the show, please specify which roles you would **NOT** accept.

******We will consider you for all roles except the ones you list here.

Please continue to the top of the next page... →

Please list any previous acting experience that you have below.

(Where did you go to elementary school?

List the names of the shows you have been in and what part you played in that show.

Have you done any community theater or theater programs/classes/camps/etc.?)

Feel free to mention anything else below that you think might be helpful for us to know about you as we consider you for this production!

For Director's Use – Please do not write anything below this line.



Archbishop Molloy High School

The Stanner Players

Fall Play 2026

Much Ado About Nothing

Audition Permission Slip

I/We the parent(s)/guardian(s) of _____

(ID # _____) request that Archbishop Molloy High School allow my/our Stanner to participate in **Auditions for the Fall Play: *Much Ado About Nothing***. I/We have read the audition packet detailing the rehearsal schedule and audition process and understand what is expected of our Stanner.

I/We understand that if cast in the Fall Play, my/our Stanner will be expected to attend all rehearsals for which they are scheduled, as well as dress rehearsals in November and performances November 19-22, 2026. I/We understand that the rehearsal/performance schedule may be subject to change.

I/We hereby release and save harmless the school Archbishop Molloy High School and any and all of its employees from any and all liability for any and all harm arising to my/our Stanner as a result of this activity.

Parent/Guardian Signature

Date

Parent/Guardian Name

Email Address

Telephone/Cell Number