The 2013 Freshman/Sophomore Play Auditions for:

Almost, Maine

By John Cariani

Synopsis:
On a cold, clear, moonless night in the middle of winter, all is not quite what it seems in the remote, mythical town of Almost, Maine. As the northern lights hover in the star-filled sky above, Almost's residents find themselves falling in and out of love in unexpected and often hilarious ways. Knees are bruised. Hearts are broken. But the bruises heal, and the hearts mend—almost—in this midwinter night's dream.

WHEN:       Monday, November 12, 3:40pm
             Tuesday, November 13, 3:40pm (Callbacks)

WHERE:      Studio Theatre (2204)

HOW:        Sign up for audition slot on the West Theatre Call Board
             (outside Studio Theatre)

FIRST REHEARSAL:  Wednesday, November 14th: 3:40pm - Studio Theatre

REHEARSAL SCHEDULE:  Every day from 3:40 to 6pm
Tech rehearsal weeks will run longer.
DUE TO THE OVERLAP WITH 24-HOUR THEATRE PROJECT, THERE WILL BE REHEARSALS ON SATURDAY, JANUARY 19 and MONDAY, JANUARY 21 (A No School Day). THERE WILL ALSO BE A TECH REHEARSAL ON SUNDAY, JANUARY 27. YOU MUST BE ABLE TO ATTEND THESE REHEARSALS IF YOU ARE AUDITIONING. TECH REHEARSALS WILL RUN FROM 3:40 TO AS LATE AS 9PM.
PERFORMANCE DATES: Thursday, January 31 at 7:30 pm  
Friday, February 1 at 7:30 pm  
Saturday, February 2 at 2pm and 7:30pm

THE AUDITIONS:

Please prepare one of the monologues included at the end of this packet. Copies of the script are available for overnight checkout in the SHS Library. Reading the script before auditioning will help you understand the characters and story.

Callbacks: A callback list will be posted by Monday night on the Theatre Department Website. Callbacks will be held Wednesday, Jan. 19: 3:40-8:00pm. Be prepared to attend for the full time if necessary.

THE AUDITION PROCESS:
Please bring your signed audition permission slip to auditions on Monday, November 12.

PLEASE READ CAREFULLY
• Performances of the play are January 31, and February 1 and 2, 2013. Before you try out, check these dates, in addition to the listed rehearsal dates, with your parental units and be sure that you do not have prior commitments. Please list all known conflicts on your conflict sheet.
• When you audition for a show at Stevenson High School, you are auditioning for every role. It is the Director’s job to cast you or not cast you as he/she sees fit.
• If you drop out of the show after you have been cast, you will NOT be eligible to audition for another show at Stevenson unless you can prove through work in theatre classes and crew that you can accept the responsibility of being cast in a show. Do not damage your reputation by dropping out of a production.
• Sign up for an audition slot at the Theatre Call Board located at the outside of the Studio Theatre (2204). Do not leave open slots. Sign up in the first
available opening. All cast members are required to help in building sets, hanging lights, etc. Crew dates will be announced at the beginning of the rehearsal process.

- You may be asked to furnish portions of your costume. The budget does not always allow the luxury of providing all costume needs for each character. Additionally, if and when costumes are provided for you, you must take care not to damage your costumes. Any rented or borrowed costume or costume piece for which SHS is charged "excessive wear" and/or replacement fees, the student will be expected to cover that cost. So, please take care of all the garments you are issued for production.

Auditions for *Almost, Maine* are Monday, Nov. 12 at 3:40 pm in the Studio Theatre. Callbacks are Tuesday, Nov. 13 at 3:40 pm in the Studio Theatre.

Performances of the play are January 31, and February 1 and 2. There is a full cast MANDATORY set strike call on Monday, February 4. During TECH WEEK, rehearsals will extend into the evening.

**There will also be rehearsals on Saturday, January 19, Monday, January 21 (a no school day) and Sunday, January 27. Strike will be on Monday, February 4.**

Before you audition, check ALL of these dates with your parental units and be sure that you do not have prior commitments, including doctor, dentist, orthodontist appointments, college visits, and/or other family travel plans.

All cast members are required to help in building sets, hanging lights, working on costumes, etc. Weekend crew days will be set up and you will be expected to participate in at least 8 hours of crew time. Additionally, all students who participate in building sets, hanging lights, working on costumes, etc. (which includes ALL cast members) must first participate in crew safety training, which includes watching a video.

Scripts are available in the Library for OVERNIGHT checkout. Please read the play prior to auditions; you’ll feel more secure in the choices you make for your audition. **Also - please adhere to the overnight checkout policy. If you do not, the library staff will inform me, and it may affect casting decision. (No kidding!)** When you audition, remember to focus, project, be honest, make bold choices and have fun!

If you have questions about the auditions, email Mrs. Rawitz at: lrawitz@d125.org
Almost, Maine: student information sheet

Fill out the following information neatly (I must be able to read your name, ID number, and email address clearly) bring it to the auditions on Monday, August 329, 2011. You will not be cast without this form.

Name __________________________ ID Number __________________________

Email address:____________________________________________________

Parental Unit(s)______________________________Phone _______________

Address__________________________________________________________

What possible conflicts might you have with after school rehearsals? Be very specific about times and dates, and DO NOT leave information off of the conflict sheet.

I have read the audition packet and fully understand its contents. I also understand that rehearsals for Almost, Maine will be held after school. It is clear to me that my participation in the audition process indicates a willingness to accept any role in the cast.

________________________________________
(Student Signature)

I am aware that my son/daughter is auditioning for Almost, Maine and that rehearsals will be held after school during the months of November, December, January and February. I am aware of the extra rehearsals listed above. I am also aware that the performance dates for Almost, Maine are January 31, February 1 and 2, with a mandatory set strike call on Monday, February 4.

________________________________________
(Parental Unit Signature)

Please indicate if you would be interested in a staff or crew position by circling the position you feel you could perform.

Student Director        Stage Manager        Lighting
Sound       Set       Props       Costume/Makeup       Running Crew

Please keep in mind that all student directors and stage manager must attend all rehearsals and performances. Both positions call for students who are responsible, enthusiastic, creative and organized.

If you read the script, (and I hope you had chance to read it), what was your favorite scene and why?
Almost, Maine

Class Schedule and Rehearsal Conflict sheet

Name:______________________________ year in school: ______

Please provide your class schedule:

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Please provide any/all conflicts with rehearsal schedule. Be very specific about times and dates:
What possible conflicts might you have with after school rehearsals? Be **VERY SPECIFIC AND HONEST** about times and dates. Availability is crucial and will impact casting. Conflicts are NOT permissible during tech week. Please list Saturday during the day conflicts.

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**Other Conflicts** *(Please check with your parents/guardian regarding medical and dental appointments, college visits, family trips...etc.)*:
Monologue Options:

Please prepare one of the following monologues for the audition. Take your time with the moments. I am looking for creative choices and truth behind the character.

GLORY
I'm here to pay my respects. To my husband, Wes. I just wanted to say goodbye to him, cause he died recently. On Tuesday, actually. And, see, the northern lights—did you know this?—the northern lights are really the torches that the recently departed carry with them so they can find their way to heaven, and, see, it takes three days for the soul to make its way home to heaven, and this is Friday! This is the third day, so you see, I will see them, the northern lights, because they're him: He'll be carrying one of the torches. And, see, I didn't leave things well with him, so I was just hoping I could come here and say goodbye to him and not be bothered, but what you did there just a second ago, that bothered me, I think, and I'm not here for that, so maybe I should go find another yard.

GLORY
I need to apologize to him... See, he had come to visit me when I was in recovery from when they put my artificial heart in---and I was almost better; I was just about to go home too---and he said he wanted me back, And I said, "Wes, I have a new heart now. I'm sorry.....It doesn't want you back...." And that just killed him. Because he got so sad that my new heart didn't want him back, that he just tore outta the hospital, and....an ambulance that was comin' in from an emergency didn't see him and just...took him right out, and if I'd have been able to take him back, he wouldn't have torn outta there like that, and so, I just feel that, for closure, the right thing to do is apologize.
GAYLE
Lendall.....you don't love me.  And I've been trying to fix that. I've tried to make you love me by giving you every bit of love I had, and now....I don't have any love for me left, and that's....that's not good for a person...and...that's why I want all the love I gave you back, because I wanna bring it with me.  I need to get away from this town....and I need to get away from you so I can think and start over, and so: all the love I gave to you?  I want it back, in case I need it.  Because I can't very well go around giving your love----cause that's all I have right now, is the love you gave me----I can't very well go around giving your love to other guys. So I think---I think that since I know that you're not ready to do what comes next for people who have been together for quite a long time, I think we're gonna be done.

MARCI
Phil!  I'm not mad at you about workin'.  You gotta work. I understand that. What I don't understand is why I'm lonely, Phil. I got a husband and a coupla great kids. And I'm lonely...you just----you don't pay attention anymore.  You go away.  And I don't know where you go, but you go somewhere where you can't pay attention and you forget your son's first hockey game and you forget Missy's birthday and you forget your anniversary!  I mean, I brought you here hoping you'd remember about us.  But you didn't.  And that makes me so mad I don't know what to do anymore....I didn't have fun tonight, Phil. I didn't.  I don't have fun with you anymore.

HOPE
Looking for Daniel Harding, yeah.  He lives here.  I thought.  But......oooh.....he doesn't does he?  Ooooh. I am so sorry.  I'm so embarrassed.  "Who is this woman and what is she doing here?"  (Pause) I just honestly thought he'd be here, I always thought he'd be here. Always. (Pause) Do you know him?  Big Guy?  Tall Guy?  Strong. Oh, don't even answer that.  That was---I know that's a horrible question to ask a person who lives in a small town, as if everybody in small towns knows everybody else, agh!, can't believe I asked that.  I mean, you know who you know, and you don't know who you don't know, just like anywhere else. (Pause) I'm sorry to have bothered you.  I was just sure---When his parents passed away, he kept the house, I heard.  He lived here.  He stayed here, I thought. He was one of the ones who stayed.
(Pause) I didn’t stay. I went away. And I guess he did too. I never thought he would. I guess, I lost track...You gotta hold onto people or you lose 'em.

STEVE
I can’t explain what it’s like. See, I don’t feel any pain. I don’t know what it’s like to hurt, so....I don’t know. I don’t really feel. See, I don’t have fully developed pain sensors. They’re immature, my brother Paul says, and because they’re immature, my development as a human being has been retarded. Paul teaches me what hurts, though----so I won’t ruin myself. I have to know what hurts, so I know when to be afraid---so I have to memorize what to be afraid of. Things like bears. And guns and knives. And fire. And fear---I should fear fear itself----and pretty girls. My brother Paul says they can hurt you 'cause they make you love them, and that’s something I’m supposed to be afraid of too----love.

CHAD
I don’t know. Just sometimes...I don’t know why I bother goin' out. I don’t like it Randy. I hate it. I hate goin’ out on those dates. I mean, why do I wanna spend my Friday night with some girl I might maybe like, when I could be spendin’ it hangin’ out with someone I know I like, like you, you know? And all I can think about is how not much in this world makes me feel good or makes much sense anymore, and I got really scared, ‘cause there’s gotta be something that makes you feel good or at least makes sense in this world, or what’s the point, right? But then I kinda came out of being’ sad, and actually felt okay, ‘cause I realized that there is one thing in this world that makes me feel really good and that does make sense, and it’s you.

RANDY
Chad--- I’m your best buddy in the whole world...and I don’t quite know what you’re doin’ or what you’re goin’ on about....but---what the heck is your problem?!? What the heck are you doin’!?! Jeezum Crow, you’re my best friend, and that’s--------That’s a thing you don’t mess with. And you messed with it. And you don’t do that. 'Cause, you know somethin’, you’re about the only thing that feels really good and makes sense in this world to me, too,
and then you go and foul it up, by doin’ this and tellin’ me that, and now it just doesn’t make any sense at all. And it doesn’t feel good. You’ve done a real number on a good thing, here buddy, ’cause we’re friends, and there’s a line when you’re friends that you can’t cross. And you crossed it!

PHIL

You lie. You lie so bad. You’re mad at me. But you don’t tell me---even when I ask you over and over-----and I-----No! No! No! You don’t know how to tell me what you feel like about me, so I never know where I am, where I stand! Maybe that’s why I go away! So I can know where I am for a second! And you know what, it’s lonely there too, where I go. And you sent me there. You went away a long time before I did. And now, all’s you do is lie. You do! You say you’re not mad, but you’re mad! You say you have fun, but you didn’t! You didn’t have fun tonight, did you? But you kept sayin’ you did….well, I had a rotten, lousy time.

DANIEL

You think you dashed his hopes and dreams? Oh, come on. You give yourself too much credit. He was young. That’s all you need to get your hopes dashed: Be young. And everybody starts out young, so---everybody gets their hopes dashed, and besides…I don’t think you really dashed his hopes. ’Cause if you dash somebody’s hopes----well that’s….kind of a nice way to let ’em down ’cause it hurts…but it’s quick. If you’d have said, ”No,” that woulda been “dashing his hopes”. (Pause) But you didn’t say, ”No.” You said nothin’. You just didn’t answer him. At all. And that’s…killin’ hope the long, slow, painful way, ’cause it’s still there just hangin’ on, never really goes away. And that’s’….kinda like givin’ somebody a little less air to breathe every day. Till they die.