

## **A Brief Note:**

This production of *The Odyssey* will be **VERY PHYSICAL**. We will use our bodies to make a world.

## **Fall Play Audition Packet**

### **The Play:**

The Fall play will be *The Odyssey by Mary Zimmerman*. There are many sources about this play online, in the bookstore for reference. This production will be very physical, there are named characters listed below, but there will be additional chorus members, and people will play multiple parts. **Please Note: the cast list below is a suggested breakdown of parts, we expect we will break many of them up to allow us to cast more actors.**

**Athena** – Goddess of Wisdom

**Odysseus**

**Eumaeus and others**

**Hermes and others**

**Zeus / Laertes**

**Eurycleia, Arte, Circe and others**

**Helen, Nausicaa, Singer and others**

**Penelope and others**

**Alcinous and others**

**Menelaus, Cyclops and others**

**Antinous, Poseiden and others**

**Calypso, Melantho, and others**

**Telemachus and others**

**Musicians / Chorus**

## **Rehearsals:**

The rehearsal process for this production will be intense as always. The rehearsal schedule can be found under the **calendar link** on the drama club home page. It is a *tentative schedule*, subject to change, and if you are cast in the show, you should monitor the calendar link closely to keep abreast of changes.

**ALSO BE AWARE THAT ALL CAST MEMBERS ARE EXPECTED TO HELP AT STRIKE. ANYONE NOT THERE WITHOUT HAVING PREVIOUS PERMISSION FROM MR. DAVIS WILL NOT TAKE PART IN ANY FUTURE DRAMA CLUB PRODUCTION OR I.T.S. PRODUCTION. BE THERE OR BE DONE.**

## **Auditions:**

*By auditioning, you are agreeing to accept whatever part you*

*get.* Really. By auditioning, you are agreeing to accept whatever part you get. *If you have the slightest twinge of doubt that you will be a happy, full participant in the cast no matter what part you get, DO NOT AUDITION.* If you are reluctant to be cast as a chorus part instead of the lead, *please do not audition.* If there is any conflict on the horizon that might “force you to quit,” *please do not audition.* **If you audition and then drop out, you will not be allowed to participate in ANY drama club activity for the rest of the year.**

Exceptions may be allowed for *Verified* reasons – i.e.: major life upheavals like death in the family etc.

The EBHS Drama Club's guiding philosophy is that there are no small parts. Period. And in this production in particular, the chorus is an integral part of the show no matter how many lines they say individually. Please note that these are general auditions. You are auditioning for **a** part in the play, **not** a particular part.

To audition:

1. **Sign up** for a time slot on the drama club bulletin board when the sign-up is posted (time slots are for singing and acting days only, it is recommended that you be here long before your appointed slot, as we may be moving faster than expected).
2. **Fill out** the audition sheet and bring it with you to the auditions
3. **Make note** of the pre-audition workshop (Tuesday, Dec 13 after school) and plan to be there
4. **Prepare** one of the male or female monologues\* provided in this packet.

**\*IT IS STRONGLY SUGGESTED THAT YOU READ THE PLAY YOUR MONOLOGUE IS TAKEN FROM, AND UNDERSTAND WHAT IS HAPPENING IN THE SCENE.**

Needless to say, you should understand what you are saying and why you are saying it in order to act it. .

Auditions will be performed for the casting panel. The Panel works as follows:

- Approximately five to seven members
- The Panel must come to consensus on all casting decisions
- The best person for the part will get the part
  - \*Class\*: only if all things are equal, the upperclassman will get the part over an underclassman

The day the cast list is posted the panel will stay after school to discuss any concerns or questions with auditionees.

**ALL CONCERNS WILL BE HANDLED BETWEEN THE STUDENT AND THE PANEL AT THAT TIME.**

Students are strongly encouraged to meet with the panel as it is a rare opportunity to get feedback on your audition. Meetings will be on a first come first served basis. The following day there will be a read through, all students should bring their signed contract with them to the read through.

### **What We Are Looking For:**

This play has many challenges and we are looking for a cast that can conquer them. The things we are looking for are:

- strong choices in the monologues
- **strong physical presence**
- strong stage presence
- the ability to handle the language in the monologue

### **Final Notes:**

Please keep in mind, auditioning is a very scary process. We know that. The casting panel *wants* you to succeed. If you have any questions, please contact Mr. Davis *BEFORE* the auditions so he can answer them. Do be aware that Mr. Davis may *NOT* do things like: tell you which monologue to do, or work on your monologue with you. All information given or questions answered must be the same for every single student.

In that same vein, please be aware that the casting panel will evaluate and cast you based *SOLELY* on your audition, not on your past performances in the plays. There are always

many students we do not know at each audition, and it would be unfair to them to cast based on what we know of you from past plays or class.

The only exception to this rule is if your past attendance/behavior is disruptive, in which case we do consult our records from past shows. This does not mean you will not be cast, but if you were chronically late, missed rehearsals, did not memorize, or gave anyone in the production a hard time, we may cast you in a smaller part than we might otherwise have cast you, and/or cast you with the understanding that if your behavior has not changed you will be replaced quickly. We know from experience that high school students change greatly from year to year and wish to give each student a chance to show us their growth. However, disruptive behavior or lack of dedication to the play harms everyone in the production and will not be tolerated.

## **EBHS PLAY CONTRACT 2015/16**

All students who participate in the after school plays at EBHS must sign this contract and have their parents sign as well. All contracts are due at the first rehearsal. Failure to turn in a signed contract may result in dismissal from the play.

By signing this contract you agree to the following rules of behavior. Any violation of these rules may result in your immediate dismissal from the play (though we will try to give one warning first).

### **The Cast & Crew Will:**

1. Be at all rehearsals **ON TIME**. Lateness for any reason must be approved by the director in advance.
2. Notify the director **AT LEAST one week prior** to any known absence. Exceptions are made for illness but **excessive absences will result in dismissal** from the play (a play is a team sport, if you are not there - for whatever reason - it hurts everyone in the cast).
3. No one may leave the auditorium for any reason once rehearsal has begun without notifying the director or stage manager.
4. Students are expected to maintain their grades. The play is not an excuse for not doing the work required in your classes.
5. Students are expected to be prepared for rehearsals, and to follow all instructions given by staff members **AND STAGE MANAGERS**.
6. If a student has a problem with another actor in the cast or their performance they are expected to speak to the director about it, do not give another actor acting notes or suggestions.
7. All actors are to be respectful when addressing concerns with any staff member. Do not tell the costumer that you will not wear something because you do not like it. If there is a legitimate problem you may address it respectfully and tactfully and your concerns will be taken into account. **The staff has final say.**
8. **All actors agree that they will not write nasty things about the play or fellow cast members on twitter, myspace, facebook, live journal, or any online journal or over Instant Messages. Read that again.** If you do not like an actor or the play or the staff, find ways to cope. Discussing it with Mr. Davis is a good place to start. If you find it unbearable or irresolvable on your own, do not write about it for everyone to see and create a situation where your ranting can cause pain, suffering, and bring down the morale of the cast. This is divisive and damaging to a show. Think about this before you sign before you sign this contract. **If your on-line activity causes problems in the cast or morale of the show you WILL be replaced.**

9. **NO ACTOR WILL GET THEIR HAIR CUT, COLORED, OR STYLED ONCE CAST WITHOUT DISCUSSING IT WITH THE DIRECTOR AND COSTUMER FIRST.**
10. No one is excused for any reason from rehearsal in the month of November. **PARENTS:**  
**Make doctor's appointments, etc. with this in mind.**
11. All Actors will be memorized by the off-book date. They may call for line after that but no scripts will be allowed on the stage.
12. All actors should be aware that **attendance and lateness are recorded**, and may result in dismissal from the show and/or may affect future casting decisions.
13. All actors must attend at least **ONE set build and Set Strike**.

I have read these rules and agree to follow them at all times during the rehearsal process

Student signature: \_\_\_\_\_

Parent Signature: \_\_\_\_\_

**The Director's commitment:**

I will try my best at all times to:

1. Maintain open lines of communication with cast, crew, and parents.
2. Give a warning to an actor in danger of being dismissed.
3. Create and maintain an open atmosphere where actors feel safe and can take chances and grow in their art form.
4. Try to schedule actors with respect for their time (though sometimes the nature of the script demands that actors be present even though they will only be used later in the rehearsal).
5. Issue schedules and changes in a timely manner.

Jeffrey Alan Davis,  
**Director, EBHS drama club**

## **Audition Material:**

**All auditioners must:**

- read/understand & be prepared to sign the contract**
- complete the Audition Sheet (last page of this packet) & bring to the audition**
- memorize one of the monologues to perform at auditions  
(pick one appropriate for your gender)**

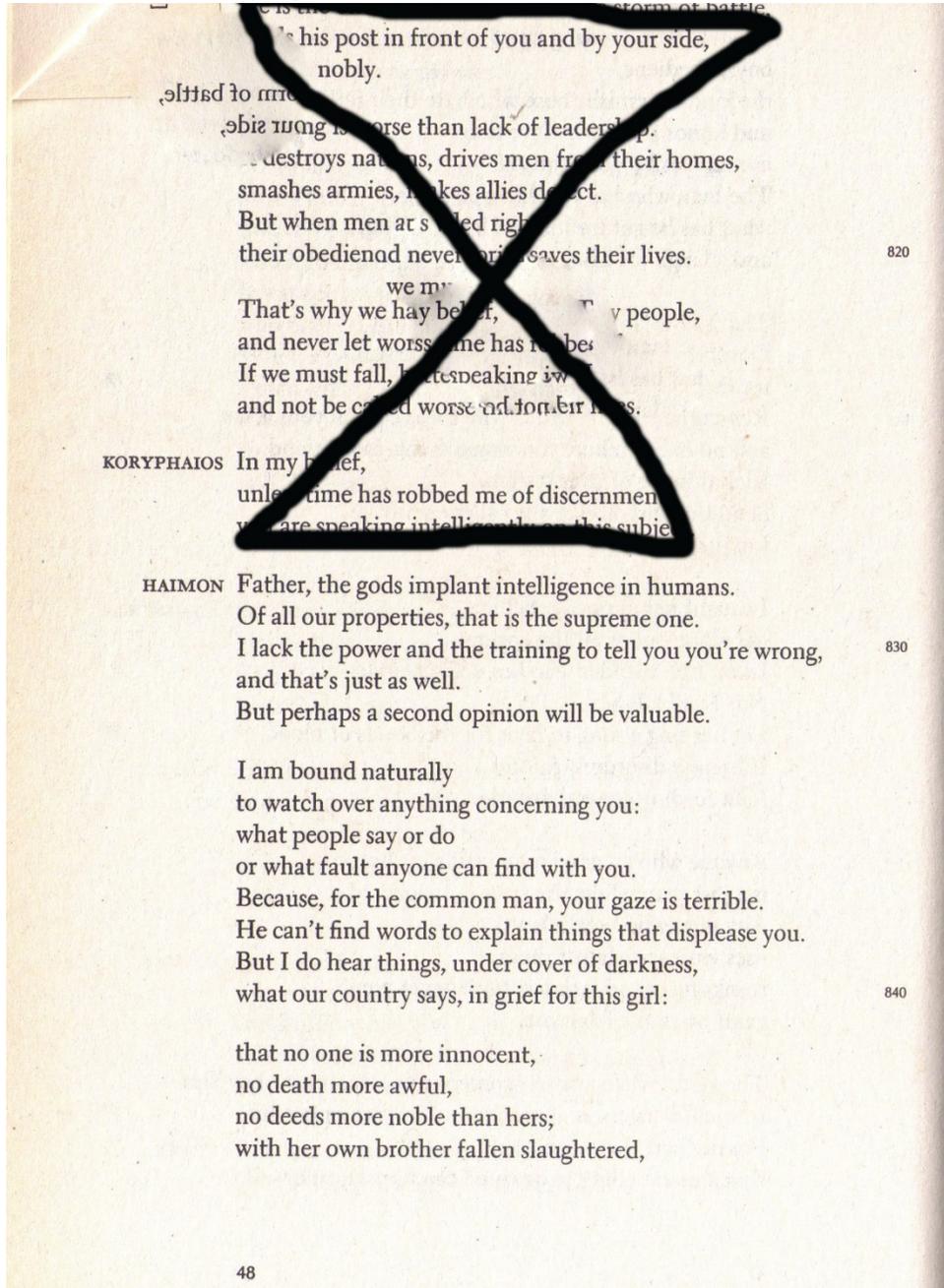
**The Drama Club Page is at:**

**[Ebhsdramaclub.weebly.com](http://Ebhsdramaclub.weebly.com)**

**The monologues to choose from are on the following pages...**

# Male Monologues

Haimon from Electra: Kreon's son, betrothed to Electra, has just learned his father will put her to death for burying her brother.



storm of battle  
his post in front of you and by your side,  
nobly.  
... worse than lack of leadership.  
... destroys nations, drives men from their homes,  
smashes armies, makes allies defect.  
But when men are called right  
their obedience never brings saves their lives. 820  
That's why we have belief, ... people,  
and never let worse time has robbed  
If we must fall, ...  
and not be called worse and for their lives.

KORYPHAIOS In my belief,  
unless time has robbed me of discernment  
you are speaking intelligently on this subject

HAIMON Father, the gods implant intelligence in humans.  
Of all our properties, that is the supreme one.  
I lack the power and the training to tell you you're wrong, 830  
and that's just as well.  
But perhaps a second opinion will be valuable.

I am bound naturally  
to watch over anything concerning you:  
what people say or do  
or what fault anyone can find with you.  
Because, for the common man, your gaze is terrible.  
He can't find words to explain things that displease you.  
But I do hear things, under cover of darkness,  
what our country says, in grief for this girl: 840

that no one is more innocent,  
no death more awful,  
no deeds more noble than hers;  
with her own brother fallen slaughtered,

then not buried,  
she wouldn't leave him for dogs' and crows' butchering.  
Shouldn't her fate be golden glory?  
Isn't she worthy?

That is the word.  
It is dark, and marches in silence.

850

There is no possession, Father, that I honor more  
than your happiness and fortune.  
After all, what greater prize can children possess  
than a father flourishing in glory  
and glorying in their honor?

Please, be different this once.  
Believe in what someone else says for once.  
Whenever a man supposes that he alone  
has intelligence or expression or feelings,  
he exposes himself and shows his emptiness.  
But it's no shame even for a wise man  
to learn and to relent.

860

In the winter floods you can see  
how the trees that give way save every stem,  
and how those that strain are destroyed, uprooted.  
In the same way, the man who tightens the halyard  
and doesn't slacken it, is capsized.

Don't be angry. Allow yourself some leeway.  
Let me give my opinion, young as I am:—  
It would be best if we were born knowing everything;  
but it is honorable to learn from honest men.

870

Iolaos, Hercules kinsmen and companion, flees with Hercules' children after his "death"

The scene is Marathon, near the eastern coast of Attika. The stage building represents the temple of Zeus; it has one entrance, in the center. Before the temple stands a simple altar: a waist-high rectangular block of stone, placed on a stone base a few inches thick and some eighteen inches longer and wider than the block itself. A few simple wreaths, made from leafy branches, have been placed on the altar.

As the play opens, IOLAOS, an old man, stands near the altar. The sons of Herakles are grouped around the altar, sitting or kneeling on the base. IOLAOS addresses the audience.

IOLAOS For a long time now, I've lived by this law:  
the good man is born to serve others.  
The man who devotes himself to his own advantage  
is a dead weight in any common enterprise,  
a useless burden, good for nothing but himself.  
This, years of hard experience have taught me.  
I could have left the world alone,  
living a life of privacy and peace in Argos;  
but compassion—compassion, and the bond of blood—  
compelled me to become Herakles' only partner  
in his great labors, when he was still with us.  
Now that he's gone among the gods, he leaves  
his children under the dwindling shadow of my wings.  
I defend them—though I need defenders of my own.

After Herakles had left this world,  
Eurystheus wanted us dead, so we ran away.  
We lost our country, but we saved our lives.  
Now we wander like fugitives, hounded

from town to town. Outrage after outrage:  
after all our suffering, he still pursues us. 20  
He discovers our whereabouts, and then immediately  
dispatches a herald after us, demanding  
we be surrendered, like runaway slaves.  
So our would-be allies are forced to choose  
friendship with us, or war with Argos. No choice there.  
They look at us, a handful of wretched orphans  
with an old feeble guardian, and they wilt  
in the face of power, and drive us out.

Now I share exile with these children here—  
exile, hopelessness. I can't betray them. 30  
People would say, "You see,  
now that their father is dead, look how quickly  
Iolaos, their only kinsman, has deserted them."  
Now we're outcasts, everywhere. So in the end  
we came here, to Marathon, as suppliants  
seeking asylum at this altar of their gods,  
asking protection one last time. We know  
that this country is now ruled by Theseus' two sons,  
who inherited it when the descendants of Pandion  
divided the kingdom. They are our cousins. 40  
And so, our wandering has ended here  
at the boundaries of Athens. Shining Athens.

Theseus, the great Hero and Hercules friend comes to aid him after the gods drive him mad and make him kill his family.

THESEUS I'll take my share in his pain. Some one uncover him.

AMPHITRYON Child! Uncover your face, hold up your head  
To the sun:

1510

Against your grief,  
friendship

Like a wrestler throw its weight—  
Son, my old eyes

Can't keep from tears—I'm begging you  
By your beard, your knees, your hand:  
Don't let this rage

Run away with you—don't play the lion  
Hurry for your own blood.

This race to death  
Only swells the flood: There's been enough grief and  
pain.

THESEUS You—huddled there—you think you're destroyed—  
But look up:

We're your friends. Show us your face.  
There's no cloud black enough that can hide this horror  
From the sun. 1520

Why are you waving me away—  
Warning me off from all this bloodshed?  
Are you afraid your words will strike me down  
With contagion?

But I can bear it if your suffering  
Falls on me—you stood by me once:

You led me  
From the underworld back into the sunlight.  
I hate fair-weather friends—whose gratitude  
Goes stale. Who'll take their share of a friend's good luck,  
But won't sail with him when his luck turns sour.  
Stand up and face us. Uncover your head. 1530  
The gods shake the dice—

and we have to endure

80

11228-

Whatever Heaven sends. To face up to fate  
Without flinching:

That's courage in a man.

THESEUS uncovers HERAKLES' head

# Female Monologues

**Iris, a messenger goddess, prepares to unleash madness on Hercules at Hera's bidding to make him kill his family.**

Hearing Apollo, don't let them near us! Keep them off!

IRIS Don't be spooked by us, old men. This is Lyssa—  
Her nickname's Madness—the child of Night.  
And I—I am Iris. I serve the gods.  
We don't mean to hurt you or the city.  
Just one man's house is lined up in our sights:  
The one known as the son of Zeus . . . and Alkmene.  
As long as his labors made his life bitter,  
Necessity shielded him;

1070

and Zeus himself

Held Hera and me off.

But he's carried out

Eurystheus' orders, so Hera's dreamed up  
Another labor;

and I'm in on it:

To stain

Herakles' hands with the blood of his own kin  
And weigh him down under the guilt of murdering  
His sons.

Virgin daughter of black-shrouded Night,  
Madness, you have no children:

Don't let your heart

Go out to him.

Wind it up tighter

And tighter in your breast until it lets loose  
Such fits of madness the soles of his feet  
Burn and tingle to leap after his sons!  
Let the sails of murder swell so full  
He jams the tiller with his bloody hands  
And ferries his own children over Acheron—  
His children, the crown of all his labors.  
It's time he learnt the depths of Hera's rage.  
And my rage, too.

1080

We gods are done for,  
And human beings might as well take over  
If he gets off without paying our price.

1090

**Electra mourns her father and her fate.**

That is the way to win: action

*Exit* OLD MAN *and* ORESTES *with* PYLADES. *Enter* ELECTRA  
*from the palace.*

ELECTRA O holy light!

And equal air shaped on the world—

you hear my songs,

you hear the blows fall.

You know the blood runs

when night sinks away.

120

All night I watch.

All night I mourn,

in this bed that I hate in this house I detest.

How many times can a heart break?

Oh father,

it was not killer Ares

who opened his arms

in some foreign land

to welcome you.

But my own mother and her lover Aegisthus:

130

those two good woodsmen

took an axe and split you down like an oak.

No pity for these things,

there is no pity

but mine,

oh father,

for the pity of your butchering rawblood death.

Never

will I leave off lamenting,

never. No.

140

As long as the stars sweep through heaven.

As long as I look on this daylight.

No.

Like the nightingale who lost her child

I will stand in his doorway

ELECTRA

[110-132]

and call on his name.  
Make them all hear.  
Make this house echo.  
O Hades!  
Persephone!  
Hermes of hell!  
Furies, I call you!  
Who watch  
when lives are murdered.  
Who watch when loves betray.  
Come! Help me! Strike back!  
Strike back for my father murdered!  
And send my brother to me.  
Because  
alone,  
the whole poised force of my life is nothing  
against this.

150

160

*Enter* CHORUS

Antigone confesses that she knew she would be put to death by her Uncle for burying her brother.

KREON You still dared break this law?

ANTIGONE Yes, because I did not believe 550  
that Zeus was the one who had proclaimed it;  
neither did Justice,  
or the gods of the dead whom Justice lives among.  
The laws they have made for men are well marked out.  
I didn't suppose your decree had strength enough,  
or you, who are human,  
to violate the lawful traditions  
the gods have not written merely, but made infallible.  
These laws are not for now or for yesterday, 560  
they are alive forever;  
and no one knows when they were shown to us first.  
I did not intend to pay, before the gods,  
for breaking these laws  
because of my fear of one man and his principles.  
I was thoroughly aware I would die  
before you proclaimed it;  
of course I would die, even if you hadn't.  
Since I will die, and early, I call this profit.  
Anyone who lives the troubled life I do 570  
must benefit from death.

No, I do not suffer from the fact of death.  
But if I had let my own brother stay unburied  
I would have suffered all the pain I do not feel now.  
And if you decide what I did was foolish,  
you may be fool enough to convict me too.

## **AUDITION SHEET**

Name: \_\_\_\_\_

Grade: \_\_\_\_\_

**Females:** Would you be willing to play a male role? \_\_\_\_\_

**Below please provide some highlights of your experience:**

**Below list any KNOWN conflicts with the rehearsal schedule:**

**All Auditionees please check one:**

**I would like to be in the crew for the show if I am not cast**

**Yes!**       **No**

