



## AUDITION PACKET & CONTRACT

Thank you for your interest in the West Park Players Fall production of William Shakespeare's "A Midsummer Night's Dream"! **Please read these pages carefully** so that you have all of the information regarding auditions, rehearsals, and the production. A theatrical production is a big process with many aspects and we want you to be successful. We are thrilled to bring this magical and hilarious production to our community and cannot wait to see you at auditions.

### In this packet you will find information about:

- Parent/Guardian Information
- Important Dates
- Audition Details and Materials
- Rehearsal Calendar
- Synopsis and Vision for the production
- Set Building Dates and Crew Information

As a helpful tool before you audition, we encourage everyone to read and/or watch "A Midsummer Night's Dream". There are many great free versions available online and having a sense of the characters and the style is vital in preparing for a successful audition.

Don't be afraid to throw yourself into the character you are auditioning for. We want to see big, committed choices, and see you have fun during the performance. Intention, specificity, and personal expression are everything. Plus - preparation and consideration helps fight those performance nerves!

We know schedules are hectic and you may have conflicts with clubs, sports, jobs, or family vacations. Please take time to list all conflicts on the audition form. When one cast member is missing from rehearsal, it affects the others in the show, the productivity of rehearsals, and ultimately the final product. Conflicts are considered when making final casting choices.

Make sure to take note of everything in this packet as it will help answer all of your questions. Also, please fill out the forms in the packet and bring them to auditions!

# Parent Letter

## *A Midsummer Night's Dream*

Your student is interested in participating in West Park High School's Fall Play - *A Midsummer Night's Dream* to be performed **October 20-21 and 26-28, 2023**. This classic production offers a lot of opportunity to develop the talents of our students and will, no doubt, be a fulfilling, fun filled experience!

We have found it beneficial to bring our actors' families and support systems into the initial stages of the process so everyone who chooses to participate understands what is required of them to have a successful production. It is important that all understand the time commitments and various needs of a production, specifically our rehearsal schedule and performance dates. It is extremely difficult to prepare and perform a scene if individuals are missing from rehearsal.

Keep in mind, participating in our productions requires commitment and dedication similar to playing a school sport. Most rehearsals will run from 3:30 - 6pm. The final weeks of rehearsal may have extended hours. The two weeks before opening night are called Tech Week where all of the elements of the production come together. *These two weeks are NO CONFLICT weeks.* Those mandatory dates are below:

### **TECH REHEARSALS**

10/9 - 10/13 (rehearsals will run until 7pm)

10/16 - 10/19 (rehearsals will run until 8pm + dinner will be provided)

**PERFORMANCE DATES** = Friday, 10/20 @7pm, Saturday, 10/21 @2pm and 7pm, Thursday 10/26 @7pm, Friday 10/27 @7pm, and Saturday 10/28 @7pm.

**STRIKE** = Sunday, 10/29, 10am - 2pm

*The breakdown, or deconstruction of the set and all production elements. The cast and crew are responsible for resetting the space to neutral after a production. All hands on deck make for quick work. Families are encouraged to attend to help the process run smoothly and quickly. The optional Cast Pot Luck and Show Circle will always follow Strike from 3pm - 5pm*

Once the production is cast, all actors will receive a rehearsal schedule created thoughtfully to best use the time of all involved. We will do our best to work around known student conflicts. All actors will be expected to attend all assigned rehearsals. We also work to empower our actors to be responsible for communicating this to their families. **We will also be holding a mandatory parent meeting on Thursday, August 31st @6pm to review more specifics after casting. At least one parent/guardian MUST attend this meeting if your actor is cast or participating on crew.** At this time we will confirm accurate contact information, share our calendar, view volunteer hours, and answer any questions you might have.

I am looking forward to a fantastic production!

Artistically Yours,  
Kat DeLapp, Program Director

# REHEARSAL SCHEDULE

These dates are flexible and might change as we progress through the rehearsal process, but it gives you a glimpse at what our rehearsal process will look like. For the most up to date rehearsal information we suggest you check out [www.westparkdrama.com](http://www.westparkdrama.com) and add our Google Rehearsal Calendar to your personal calendar. Reference your script and perhaps [this resource](#) to see if you are called to rehearsal before asking your director.

## AUGUST

Monday, 8/28, 3:30 - 6pm = ALL Called for Cast Meeting

Tuesday, 8/29, 3:30 - 6pm = ALL Called for devising and character work

Thursday, 8/31, 3:30 - 6pm = ALL Called (Opening + Act 1, scene 1: Page 2 - 9) + Mandatory Parent Meeting, 6pm - 7pm

## SEPTEMBER

Friday, 9/1, 3:30 - 6pm = Mechanicals Called (Act 1, scene 2: Page 9 -13)

Saturday, 9/2, 10am - 2pm = ALL Called (movement call and Run Act 1)

Tuesday, 9/5, 3:30 - 6pm = Lovers and Oberon, Puck, and Sprites Called (Act 2, scene 1: Page 13 - 20)

Thursday, 9/7, 3:30 - 6pm = Lovers and Titania, Fairies, Oberon, Puck, and Sprites Called (Act 2, scene 2: Page 20 - 25)

Friday, 9/8, 3:30 - 6pm = ALL Called (run Act 2)

Saturday, 9/9, 2pm - 6pm = Set Building

Monday, 9/11, 3:30 - 6pm = Mechanicals + Puck, Titania/Fairies Called (Act 3, scene 1: Page 25 - 32)

Tuesday, 9/12, 3:30 - 6pm = Lovers and Oberon/Puck/Sprites Called (Act 3, scene 2: Page 32 - 47)

Thursday, 9/14, 3:30 - 6pm = Lovers and Oberon/Puck/Sprites Called (Act 3, scene 2: Page 32 - 47)

Friday, 9/15, 3:30 - 6pm = ALL Called (run Act 3)

Saturday, 9/16, 10am - 2pm = Set Building

Monday, 9/18, 3:30 - 6pm = ALL Called to Run Act 1 - Act 2, scene 2 (Page 1 - 25)

Tuesday, 9/19, 3:30 - 6pm = ALL Called to Run Act 2, scene 2 - Act 3, scene 1 (Page 25 -32)

**Thursday, 9/21, 3:30 - 6pm = ALL Called OFF BOOK Act 1 - Act 3, scene 1**

Friday, 9/22, 3:30 - 6pm = All Humans and Fairies Called + Bottom (Act 4, scene 1: Page 48 - 54)

Saturday, 9/23, 10am - 2pm = Set Building

Monday, 9/25, 3:30 - 6pm = All Humans and Fairies Called + Bottom (Act 4, scene 1: Page 48 - 54)

Tuesday, 9/26, 3:30 - 6pm = Mechanicals (Act 4, scene 2: Page 55 - 56 and all Mechanical Scenes)

Thursday, 9/28, 3:30 - 6pm = Humans and Mechanicals (Act 5, scene 1: Page 56 - 70)

Friday, 9/29, 3:30 - 6pm = ALL Called (Act 5, scene 1: Page 56 - 70)

**Saturday, 9/30, 10am - 3pm = ALL CALLED for Stumble Thru**

## OCTOBER

**Monday, 10/2, 3:30 - 6pm = ALL Called (OFF BOOK Act 3, scene 2 - Act 5)**

Tuesday, 10/3, 3:30 - 6pm = No Midsummer Rehearsal for a Gala Rehearsal

Thursday, 10/5 = No Rehearsal due to Midterms

Friday, 10/6 = No Rehearsal due to THE GALA!

**Saturday, 10/7, 9 - 12am = Set Up SET, 12pm - 3pm = ALL CALLED Run Show**

Monday, 10/9, 3:30 - 7pm = ALL Called (Act 3, scene 2 - Act 5)

Tuesday, 10/10, 3:30 - 7pm = ALL Called (Run Act 1 - 3:1)

Wednesday, 10/11, 3:30 - 7pm = ALL Called (Run Act 3:1 - 5)

Thursday, 10/12, 3:30 - 7pm = ALL Called (Run Show)

Friday, 10/13 = No Rehearsal - Homecoming Game

**Monday, 10/16, 3:30 - 8pm = TECH DAY 1 (Tech first half of show)**

**Tuesday, 10/17, 3:30 - 8pm = TECH DAY 2 (Tech second half of show)**

**Wednesday, 10/18, 3:30 - 8pm = TECH DAY 3 (Run Show)**

**Thursday, 10/19, 3:30 - 8pm = TECH DAY 4 (Run Show)**

**Friday, 10/20, = PERFORMANCE #1 (call time is 5pm, Show at 7pm, pickup by 10pm)**

**Saturday, 10/21 = PERFORMANCE #2 + #3 (call time is 12pm, Shows at 2pm and 7pm, pickup by 10pm)**

**Thursday, 10/26 = PERFORMANCE #4 (call time is 5pm, Show at 7pm, pickup by 10pm)**

**Friday, 10/27 = PERFORMANCE #5 (call time is 5pm, Show at 7pm, pickup by 10pm)**

**Saturday, 10/28 = PERFORMANCE #6 (call time is 5pm, Show at 7pm, pickup by 10pm)**

**Sunday, 10/29 = STRIKE (10am - 2pm) and CAST POTLUCK/SHOW CIRCLE (3pm - 5pm)**

# AUDITION INFORMATION

## WHEN ARE AUDITIONS?

Wednesday, August 23rd and Thursday, August 24th from 4pm - 6pm

Please sign up for an audition time slot here = <https://signup.com/go/uNXUSQw>

\*\*\* Auditions are held in groups of 10 \*\*\*

Call Backs will be held on Friday, August 25th from 3:30pm - 7pm.

## WHAT DO I PREPARE?

Please prepare either a 1-min Classical Comedic Monologue in the style of the show and character you wish to audition for OR a 2-3 minute Classic Comedic Duo Scene with a partner. ***Your audition should be memorized and prepared to allow for motivated movement, blocking, and nuanced character choices.***

Optional monologues are provided for you at the end of this document.

## WHAT ARE YOU LOOKING FOR?

We are looking for dynamic performers who are ready to dig into their performance technique and grow. Lead actors should have strong physical presence on stage and be able to express nuanced emotions and specific acting choices rooted in the truth of the character. We are looking for all actors to have a good understanding of the vocal and physical requirements needed to bring Shakespearean text to life. The ensemble will have strong movement and be involved in the set development. See the character description on the next page for information on the roles available.

We DO want to see preparation, positive energy, collaboration, confidence, acting ability, and flexibility. We DON'T want to hear negative comments about others or comments like "I haven't practiced", "I'm not feeling well/ I'm just getting over a cold," or "I think Shakespeare is boring."

## SYNOPSIS

In a whimsical twist, a dreamy slumber party sets the stage for William Shakespeare's "A Midsummer Night's Dream." When four young people become entangled in an unrequited love triangle, and a group of mischievous fairies interfere with a love potion, chaos ensues in the enchanted woods. A group of silly mechanicals moonlight as budding actors and find themselves navigating the magical wood to find a place to rehearse. Themes of love's complexity, the transformative power of imagination, and the clash between order and disorder are explored, as the play's characters navigate between the structured real world and the unpredictable realm of dreams. Ultimately, the comedic and whimsical journey culminates in a night of enchantment, laughter, and multiple weddings, showcasing the enduring power of love and the enchanting allure of theater. As the final curtain falls, the dreamy slumber party experience leaves the audience with hearts full of laughter and enchantment, reminding them of the timeless allure of dreams, love, and the magic that lingers within us all.

## TIPS FOR WHEN YOU AUDITION:

1. Choose your audition material early
2. Prepare and memorize your audition material
3. Practice your "Slate" (the introduction to your monologue)
4. Speak loudly and clearly and make movement choices that are in character.
5. Make specific and intentional choices.
6. Practice in front of a mirror, record yourself, or rehearse in front of people you trust
7. When you rehearse on your own, practice "full out"

# CHARACTER BREAKDOWN

## HUMAN COURT

**Theseus** - Duke of Athens, recently returned from conquering the Amazons, a race of warrior women and is about to marry the conquered Amazon Queen Hippolyta.

**Hippolyta** - The legendary Queen of the Amazons engaged to marry Theseus.

**Egeus** - An Athenian upper-class respected gentleman who wants his daughter Hermia to marry Demetrius, his choice for her.

**Lysander** - Young nobleman of Athens. In love with Hermia. Hermia's father is against her marrying him, he persuades Hermia to run away from home & family into the forest.

**Demetrius** - A young nobleman of Athens. In the past he acted as if he loved Helena, but after Helena fell in love with him, he changed his mind and having the approval of Egeus, he pursues Hermia. (But she's not interested)

**Hermia** - Egeus's daughter. Both Demetrius and Lysander are in love with her. She is in love with Lysander. Very strong-willed and independent.

**Helena** - A good friend of Hermia's and is in love with Demetrius. She tends to be more self-pitying and puts herself in dangerous and humiliating situations, running after Demetrius through the forest even though he wants nothing to do with her.

**Philostrate** - Theseus' Master of the Revels (party planner) who is responsible for organizing the entertainment for the Duke's marriage celebration.

## FAIRY COURT

**Puck** - (AKA Robin Goodfellow) A mischievous fairy who delights in playing pranks on mortals; he is Oberon's servant. He has a connection not only to the fairy and human worlds of the play, but also to the world of the audience.

**Oberon** - The King of the Fairies who rules with Titania

**Titania** - Queen of the Fairies who rules with Oberon

**Peasebottom, Moth, Cobweb, and Mustardseed** - Fairies with a few lines, needs to move well (dances)

*\*\*\* Ensemble of Titania Fairies and Oberon Sprites to also be added in each fairy scene*

## THE MECHANICALS - Aspiring Thespians who provide comic relief

**Nick Bottom** - The overconfident weaver chosen to play Pyramus in the play that a group of craftsmen have decided to put on for the wedding celebration.

**Peter Quince** - A carpenter and the writer/director of the play

**Francis Flute** - The bellows-mender chosen to play Thisbe in the play. Forced to play a young girl in love.

**Robin Starveling** - The tailor chosen to play Thisbe's mother in the play/ends up playing the part of Moonshine

**Snug** - The joiner (a tradesperson who builds things by joining wood) chosen to play the lion in the play.

**Tom Snout** - The tinker (someone who does odd jobs) chosen to play Pyramus's father in the play. Ends up playing the part of the Wall, dividing the two lovers in the play.

# ACTOR CONTRACT:

To have a successful production and a meaningful experience there are a few things that you need to know before beginning this process. Please read over this contract and return it to Ms. DeLapp at your audition. You will not be allowed to audition until it is signed and handed in.

By signing this form you are agreeing to the following:

- I agree to be a committed, energetic, and collaborative member of this cast
- I will **adhere to the deadlines** set by my Director(s) on the Rehearsal Calendar
- I will attend ALL of the rehearsals that I am called for – **ON TIME (aka 10 mins early)**  
*Rehearsal Calendar can be found on the westparkdrama.com website home page*  
*\*\* Recommended to add it to your personal Google calendar*
- I will communicate with my parents about the rehearsal schedule and time commitments to the show
- I promise to attend Weekend rehearsals ON TIME, or communicate ***in advance*** with my directors if I am unable to attend.
- I will be responsible for memorizing my lines/blocking/remembering choreography by the specified date.
- I will be responsible to make up all of the blocking/ choreography/ singing that I may miss if I am absent. I will reach out to my dance captains or section leaders for this.
- **I understand that if I miss 3 rehearsals, I forfeit my right to my role** and I may be asked to leave the production.
- Upon agreeing to be a member of this project you will receive a script/libretto and rehearsal schedule.
  - ◆ (Musicals ONLY) You will also need to provide a \$50 deposit (check or cash) to the booster club. This is to cover the cost of a lost or damaged book as these are rented. Scripts/Librettos MUST be returned.
- I understand that Tech Week Rehearsals (10/9 - 10/19) are mandatory and may have extended hours.
- I understand that harmful language or behavior (bullying, gossip, slander, etc) online or in person will not be tolerated and distracts from the success of the production.
- I agree to take care of my costume, the set, and any assigned props.

Please understand that I am fully committed to the success of this performance, but ultimately it is the actor (you) who has the greatest responsibility. You are the one on stage, performing with your peers; you will determine the quality of this production by the dedication and respect you give to the rehearsal process.

I will strive to give you the best experience possible and I expect the same level of commitment in return. If you feel like you are unable to commit to any of the above, please respectfully decline.

If you have any questions please seek out your director, Ms. DeLapp.

Thank you,

Ms. Kat DeLapp

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I, \_\_\_\_\_, understand that by signing this contract I am committing to the above-mentioned responsibilities and commit to making this performance a successful reflection of my hard work and talent.

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Actor Signature

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Parent Signature

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Actor Email

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Parent Email

# AUDITION FORM

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

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

Cell Phone: \_\_\_\_\_

Preferred Email: \_\_\_\_\_

Will you accept an Ensemble role? YES      NO      *\* If you write maybe, it will be considered a no*

Please list roles you are NOT interested in: \_\_\_\_\_

Are you auditioning for/or in rehearsal for another show at this time?      YES      NO

*\*If you answered "yes" please make sure to fill out the conflict section, especially indicating tech rehearsals and performance dates if they overlap*

Do you have other talents (*ex. playing an instrument, juggling, sewing, tap dancing, etc*)

Previous Theatre Experience (*if any*)(*Leave Blank if attaching a resume*):

Conflicts (*please specify dates and times. EX: I am not available on Tues or Thurs due to a club or I will be on vacation during these dates*):

**ADDITIONAL INFO:** Is there anything important you would like the audition panel to know? Allergies, concerns, past injuries? While we appreciate your passion and honesty, this is NOT the place to express your desire to be cast. You being here tells us that :)

## Comedy of Errors

### Act 2, scene 1

#### **DROMIO OF EPHEBUS:**

I mean not cuckold-mad;

But, sure, he is stark mad.

When I desired him to come home to dinner,

He ask'd me for a thousand marks in gold:

"Tis dinner-time,' quoth I; 'My gold!' quoth he;

'Your meat doth burn,' quoth I; 'My gold!' quoth he:

'Will you come home?' quoth I; 'My gold!' quoth he.

'Where is the thousand marks I gave thee, villain?'

'The pig,' quoth I, 'is burn'd;' 'My gold!' quoth he:

'My mistress, sir' quoth I; 'Hang up thy mistress!

I know not thy mistress; out on thy mistress!

Quoth my master:

'I know,' quoth he, 'no house, no wife, no mistress.'

So that my errand, due unto my tongue,

I thank him, I bare home upon my shoulders;

For, in conclusion, he did beat me there.



# Much Ado About Nothing

## Act 2, scene 1

### **BENEDICK:**

O, she misused me past the endurance of a block!

She told me, not thinking I had been myself, that I was the Prince's jester, that I was duller than a great thaw; huddling jest upon jest with such impossible conveyance upon me that I stood like a man at a mark, with a whole army shooting at me.

She speaks poniards, and every word stabs. If her breath were as terrible as her terminations, there were no living near her; she would infect the North Star.

I would not marry her though she were endowed with all that Adam had left him before he transgressed. She would have made Hercules have turned spit, yea, and have cleft his club to make the fire too. Come, talk not of her.

I would to God some scholar would conjure her, for certainly, while she is here, a man may live as quiet in hell as in a sanctuary; and people sin upon purpose, because they would go thither; so indeed all disquiet, horror, and perturbation follows her.

## COMEDY OF ERRORS

### Act 3, scene 2

#### ANTIPHOLUS OF SYRACUSE

Sweet mistress—what your name is else, I know not,  
Nor by what wonder you do hit of mine,—  
Less in your knowledge and your grace you show not  
Than our earth's wonder, more than earth divine.  
Teach me, dear creature, how to think and speak;  
Lay open to my earthy-gross conceit,  
Smother'd in errors, feeble, shallow, weak,  
The folded meaning of your words' deceit.  
Against my soul's pure truth why labour you  
To make it wander in an unknown field?  
Are you a god? would you create me new?  
Transform me then, and to your power I'll yield.

## As You Like It

### PHEOBE

Think not I love him, though I ask for him;  
'Tis but a peevish boy; yet he talks well.  
But what care I for words? Yet words do well  
When he that speaks them pleases those that hear.  
It is a pretty youth; not very pretty;  
But sure he's proud; and yet his pride becomes him.  
He'll make a proper man. The best thing in him  
Is his complexion;  
He is not very tall; yet for his year's he's tall.  
His leg is but so so; and yet 'tis well.  
There was a pretty redness in his lip,  
A little riper and more lusty red  
Than that mixed in his cheek;  
There be some women, Silvius, had they marked him  
In parcels as I did, would have gone near  
To fall in love with him; but, for my part,  
I love him not nor hate him not; and yet  
I have more cause to hate him than to love him;  
For what had he to do to chide at me?  
He said mine eyes were black and my hair black;  
And, now I am rememb'ed, scorned at me.  
I marvel why I answered not again.  
But that's all one; omittance is no quittance.  
I'll write to him a very taunting letter,  
And thou shalt bear it. Wilt thou, Silvius?

## Mirandolina, Mirandolina (by Carlo Goldoni)

### **Mirandolina:**

Huh! Marry Him! His Excellency Signor the Marquis Skinflint. That would be the day! The husbands I'd have, if I'd married all that had wanted to marry me! They've only got to enter this Inn and they fall in love with me and think they can marry me on the spot. Except this Signor Baron, the ill-mannered lout! What right's he got to think himself too high and mighty to be civil to me? Nobody else who's ever stopped at this Inn has ever treated me so! I certainly don't expect him to fall in love with me at first sight—but to behave like that! That sort of thing infuriates me. So he hates women? Doesn't want anything to do with them? The poor fool. He hasn't met the woman yet who knows how to set about him. But he will. Oh, yes, he will, all right. And, who knows if he hasn't just met her. Yes, this fellow might be exactly what I need. I'm sick to death of men who run after me. As for marriage—there's plenty of time for that. I want to enjoy my freedom first. And here's a chance to really enjoy it. Yes, I'll use every art I have to conquer this enemy of women!

## Troilus and Cressida

### CRESSIDA

Hard to seem won: but I was won, my lord,  
With the first glance that ever—pardon me—  
If I confess much, you will play the tyrant.  
I love you now; but not, till now, so much  
But I might master it: in faith, I lie;  
My thoughts were like unbridled children, grown  
Too headstrong for their mother. See, we fools!  
Why have I blabb'd? who shall be true to us,  
When we are so unsecret to ourselves?  
But, though I loved you well, I woo'd you not;  
And yet, good faith, I wish'd myself a man,  
Or that we women had men's privilege  
Of speaking first. Sweet, bid me hold my tongue,  
For in this rapture I shall surely speak  
The thing I shall repent. See, see, your silence,  
Cunning in dumbness, from my weakness draws  
My very soul of counsel! stop my mouth.