

SPRING 2012 AUDITIONS

College of the Canyons Theatre Department

SPRING 2012 AUDITIONS

<p>THE HEIDI CHRONICLES</p> <p>By Wendy Wasserstein</p> <p><i>Directed by Randee Trabitz</i></p>	<p>EQUUS</p> <p>By Peter Shaffer</p> <p><i>Directed by John DeMita</i></p>	<p>NEW WORKS FESTIVAL</p> <p><i>Directed by David Stears</i></p>
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More than 30 actors of a variety of ages (18-50) are needed for roles in these productions.

WHEN:

- Monday, February 6 2012 @ 6:30 PM
- Tuesday, February 7 2012 @ 6:30 PM
- Auditioners only need to attend ONE of these preliminary auditions

CALLBACK AUDITIONS:

- Heidi **Chronicles: Wednesday**, February 8 2012 @ 6:30 PM
- **Equus:** Thursday, February 9 2012 @ 6:30 PM

WHERE:

All auditions will be held at the College of the Canyons Black Box Theatre

PREPARATION:

Actors should prepare a 1-2 minute modern or contemporary monologue for the preliminary audition. Actors will read sides from the plays at the callback auditions.

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AUDITION TIPS:

Here is a list of tips to prepare you for an audition:

1. **Always read the play** before you audition so you know what the play is about and who the characters are. We always place copies of the play at the reserve desk in the College of the Canyons library. You can also purchase them from a variety of booksellers.
2. Be well groomed and dress nicely and professionally unless there is particular reason to dress less so because of the nature of the play or characters for which you are auditioning. An audition is an important event and you are being evaluated on not only your talent, but also your personality and professionalism.
3. When you come to auditions, fill out an **Audition Form indicating all of your conflicts** and select a "side" to read if offered. If you have a headshot and a resume, please bring this with you and attach it to the audition form.
4. "Sides" (selections from the play) will be provided for you. You will need to share them with other people auditioning.
5. Be sure you are aware of when rehearsal times are and can commit to the time frame of the rehearsal schedule, including evenings and weekends.
6. Although you will read for a specific character, keep your options open and take advantage of opportunities to read for other characters if you are asked to.
7. When reading, project your voice so you can be heard and demonstrate good, clear dictation and articulation.
8. Try to show the director a physical, as well as a vocal, potential for the character.
9. Enthusiasm and energy go a long way on the stage.
10. Be sure all your questions are answered when you audition.
11. If you are not cast, volunteer to work as an assistant or member of the crew. There are lots of opportunities for participation in the show other than performing on stage and this is an excellent way for the director and others to get to know you.

THE HEIDI CHRONICLES

This production will be performed on the Black Box stage of the Santa Clarita Performing Arts Center

Performance Dates: Wed-Sat, March 28-31, 2012 at 8:00 pm and Sun, Apr 1, 2012 at 2:00 pm.

Rehearsal Schedule: Monday-Friday from 6:30 pm-10:00 pm and Saturdays from 12pm-3pm beginning February 13-March 27. There is a mandatory tech rehearsal from 12p-5p on Sunday, March 25th.

Director Randee Trabitz is looking to cast **5 women and 3 men of various ages (18-40)**

About the Play

THE HEIDI CHRONICLES spans 25 years in the lives of the characters in it (1964-1989). All actors cast must be versatile and able to psychologically, physically, and vocally create the subtle changes in the characters through the years.

Comprised of a series of interrelated scenes, the play traces the coming of age of **Heidi Holland**, a successful art historian, as she tries to find her bearings in a rapidly changing world. Gradually distancing herself from her friends, she watches them move from the idealism and political radicalism of their college years through militant feminism and, eventually, back to the materialism that they had sought to reject in the first place.

Heidi's own path to maturity involves an affair with the glib, arrogant **Scoop Rosenbaum**, a womanizing lawyer/publisher who eventually marries for money and position; a deeper but even more troubling relationship with a charming, witty young pediatrician, **Peter Patrone**, who turns out to be gay; and increasingly disturbing contacts with the other women, now much changed, who were a part of her childhood and college years. Eventually Heidi comes to accept the fact that liberation can be achieved only if one is true to oneself, with goals that come out of need rather than circumstance. As the play ends she is still "alone," but having adopted an orphaned baby, it is clear that she has begun to find a sense of fulfillment and continuity that may well continue to elude the others of her anxious, self-centered generation.

CHARACTERS:

Heidi Holland: The play begins with 40 year old Heidi as an art historian at Columbia University and flashes back through her life from age 16, tracing a series of events through a turbulent span of 25 years. There is an inherent goodness and honesty in Heidi as she navigates the many challenges and changes in her life.

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Susan Johnstone: Heidi's best friend who we also see through the years. Susan becomes very involved in the feminist movement, travels to Montana to work on a Women's Health and Legal Collective, and later becomes a very successful TV Studio Vice President. She is always a force to be reckoned with.

Peter Patrone: A long-time friend of Heidi's who eventually becomes a very successful pediatrician. He comes out of the closet in the seventies and experiences the early years of the AIDS crisis as both a young gay man and a practicing doctor.

Scoop Rosenbaum: Heidi and Scoop meet in college and have an on-and-off relationship through the years. Though Scoop eventually marries someone else, they share a special bond. Scoop becomes a lawyer and magazine editor.

Additional Female Roles: The director would like to cast 3 actresses who could each play several of these smaller roles.

- Jill: A member of the feminist consciousness raising rap group, she has 4 kids
- Debbie: An ardent supporter of women's rights marching with Heidi at the Chicago Art Museum
- Lisa: The girl Scoop ultimately marries
- Fran: A gay woman who is a strong supporter of women's rights. She comes on very strong.
- Molly: Susan's friend from Montana
- Betsy: Managing editor of Scoop's magazine, "Boomer"
- April: A television talk show host
- Becky: A young high school girl who attends the feminist consciousness raising rap group
- Clara: Attends the march at the Chicago Art Museum
- Denise: Lisa's sister. A TV production assistant; eventually becomes Susan's assistant

Additional Male Roles: The director would like to cast one actor who could play all of these roles.

- Chris: Attends a high school dance
- Mark: A friend of Peter's
- Waiter: Waiter in a restaurant
- Ray: A doctor who works with Peter

For details or if you have questions, contact director Randee Trabitiz @ rtrabitiz@gmail.com

EQUUS

This production will be performed on the Mainstage of the Santa Clarita Performing Arts Center.

Important: The production will contain nudity (Alan and Jill). Also, English (British) dialects will be used in the production. Actors may prepare material using a British dialect, but this is not required.

About the play

Martin Dysart is a psychiatrist in a psychiatric hospital. He begins with a monologue in which he outlines Alan Strang's case. He also divulges his feeling that his occupation is not all that he wishes it to be and his feelings of dissatisfaction and disappointment about his barren life. Dysart finds that there is a never-ending supply of troubled young people for him to "adjust" back into "normal" living; but he doubts the value of treating these youths, since they will simply return to a dull, normal life that lacks any commitment and "worship" (a recurring theme). He comments that Alan Strang's crime was extreme but adds that just such extremity is needed to break free from the chains of existence.

A court magistrate, Hesther Salomon, visits Dysart, believing that he has the skills to help Alan come to terms with his violent acts.

Dysart has a great deal of difficulty making any kind of headway with Alan, who at first responds to questioning by singing advertising jingles. Slowly, however, Dysart makes contact with Alan by playing a game where each of them asks a question, which must be answered honestly. He learns that, from an early age, Alan has been receiving conflicting viewpoints on religion from his parents. Alan's mother, Dora Strang, is a devout Christian who has read to him daily from the Bible. This practice has antagonized Alan's atheist father, Frank Strang, who, concerned that Alan has taken far too much interest in the more violent aspects of the Bible, destroyed a violent picture of the Crucifixion that Alan had hung at the foot of his bed. Alan replaced the picture with one of a horse, with large, staring eyes.

Moreover, during his youth, Alan had established his attraction to horses by way of his mother's biblical tales, a horse story that she had read to him, western movies, and his grandfather's interest in horses and riding.

Dysart reveals a dream he has had, in a Grecian/Homeric setting, in which he is a public official presiding over a mass ritual sacrifice. Dysart slices open the viscera of hundreds of children, and pulls out their entrails. He becomes disgusted with what he is doing, but desiring to "look professional" to the other officials, does not stop.

Alan's sexual training began with his mother, who told him that the sexual act was dirty, but that he could find true love and contentment by way of religious devotion and marriage. During this time he also begins to show a sexual attraction to horses, desiring to pet their thick coats, feel their muscular bodies and smell their sweat. Alan reveals to Dysart that he had first encountered a horse at age six, on the beach. A rider approached him, and took him up on the horse. Alan was visibly excited, but his parents

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found him and his father pulled him violently off the horse. The horse rider scoffed at the father and rode off.

In another key scene, Dysart hypnotizes Alan, and during the hypnosis, Dysart reveals elements of his terrifying dream of the ritual murder of children. This is only one of numerous "confessions" that take place in the play. Dysart begins to jog Alan's memory by filling in blanks of the dialogue, and asking questions. Alan reveals that he wants to help the horses by removing the bit, which enslaves them. Enslaved and tortured "like Jesus?" asks Dysart, and Alan replies "Yes."

Alan has a job working in a shop selling electrical goods, where he meets Jill Mason. She visits the shop wanting blades for horse-clippers. Alan is instantly interested when he discovers that Jill has such close contact with horses. Jill suggests that Alan work for the owner of the stables, Harry Dalton, and Alan agrees. Alan is held by Dalton to be a model worker, since he keeps the stables immaculately clean and grooms the horses, including one named "Nugget". Through Dysart's questioning, it becomes clear that Alan is erotically fixated on *Nugget* (or Equus) and secretly takes him for midnight rides, bareback and naked. Alan also envisions himself as a king, on the godhead Equus, both destroying their enemies.

Dysart gives Alan a placebo "truth pill" and revealing a tryst with Jill, begins to enact the event. Jill, who had taken an interest in Alan, had asked him to take her to a pornography theatre. While there, they ran into Frank. Alan was traumatized, particularly when he realized that his father was lying when he tried to justify his presence in the theater. However, this occurrence allows Alan to realize that sex is a natural thing for all men—even his father. Alan walks Jill home after they leave. She convinces Alan to come to the stables with her.

Once there, she seduces Alan and the two start having sex. However, Alan breaks this off when he hears the horses making noises in the stables beneath. Jill tries to ask Alan what the problem is, but he shouts at her to leave. He begs the horses for forgiveness, as he sees the horses as God-like figures. "Mine!...You're mine!...I am yours and you are mine!" cries Equus through Dysart, but then he becomes threatening. "The Lord thy God is a Jealous God", Equus/Dysart seethes, "He sees you, He sees you forever and ever, Alan. He sees you!...*He sees you!*" Alan screams, "God seest!" Then he says, "No more. No more, Equus." With that he blinds the horses, whose eyes have "seen" his very soul, with a hoof pick.

The play concludes with Dysart questioning the fundamentals of his practice and whether or not what he does will actually help Alan, as the effect of his treatment will remove Alan's intense sexual and religious commitment, and his worship of the horses. Earlier, Dysart had asked Saloman what it would be like to be robbed of the ability to worship. He also reflects again on his own life, his envy of Alan's passion, and what he imagines is a bit in his mouth.

Performance Dates: Thu-Sat, May 17-19, 2012 at 8:00 pm and Sun, May 20, 2012 at 2:00 pm

Rehearsal Schedule: Monday through Friday from 6:30pm-10:00pm and Saturday from 12pm-3pm from mid-March to May 16th. There is a mandatory tech rehearsal scheduled on Sunday May 13th from 12p-5p.

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CHARACTERS:

**Please note, the roles of Alan, Dysart and Jill will be cast before the February auditions.*

***ALAN STRANG (male, young):** Young man, frightened and angry and trying to hide it, mostly unsuccessfully. He is being evaluated by Dysart after blinding six horses with a hoof-pick.

***DYSART (male):** Middle-aged psychiatrist; experienced, generally one step ahead of the conversation, but in the depths of a mid-life/professional crisis.

DALTON (any gender; small role): Middle-class stable owner, whose horses Alan blinded.

DORA (female): Alan's mother. Stressed about Alan's situation. Tries to defer to Frank, but considers herself his superior (not without justice) and this shows under tension.

FRANK (male): Alan's father. Pedantic at best; when balked he becomes faintly ridiculous.

HER (any gender, small role): No-nonsense judge and long-standing friend of Dysart's.

***JILL (female, young):** Young woman who works with Alan. Casual, down-to-earth, friendly.

Other roles (NURSE, EQUESTRIAN): Will be cast from readings for the roles above.

MOVEMENT ARTISTS/DANCERS: Horse Characters – LEAD non-spoken, on stage throughout production (Male or Female, 18-40, Movement training, modern dance background, Viewpoints, mask-work. These roles are highly physical, require agility. *These individuals are very integral to the play.*)

For details or if you have questions, contact director John DeMita @ demitaj@mac.com

NEW WORKS FESTIVAL

This production will be performed on the Black Box stage of the Santa Clarita Performing Arts Center

Performance Dates: Thu-Sat, May 3-5 at 8:00 pm and Sun, May 6 at 2:00 pm

Rehearsal Schedule: Mondays and Wednesdays from 6:30pm-10:00pm and Saturday from 10pm-2pm from late February to May 2. The last three weeks of the rehearsal process (April 9-April 27) rehearsals will occur Monday through Friday from 7pm-10pm. There is a mandatory tech rehearsal scheduled on Sunday April 29th from 12p-5p.

About the play(s)

Presented by the Theatre and English departments at College of the Canyons, the New Works Festival 2012 marks the 12th year of this critically acclaimed event. Featuring the face of new and often experimental theater, and open to submissions from the Santa Clarita Valley and beyond, the New Works Festival takes works-in-progress from unheralded playwrights and puts them on the stage. Recommended for mature audiences due to profanity and adult situations.

A company of 10-12 actors will be cast from the preliminary auditions. Actors cast will play multiple roles within the plays selected.

For details or if you have questions, contact director David Stears @ David.stears@canyons.edu