

Wilmington College Theatre Department

Audition Information for *Twelfth Night*

Thank you for considering auditioning for *Twelfth Night*. Attached you will find audition information, character descriptions, and an audition sheet with a conflict calendar on back. The completed audition sheet/calendar page is to be turned in at the auditions.

AUDITION DATES:

Sunday, September 15 at 7:00 pm in Heiland Theatre in Boyd Cultural Arts Center

Monday, September 16 at 7:00 pm in Heiland Theatre in Boyd Cultural Arts Center

You are ENCOURAGED to attend both nights of auditions, but you are NOT REQUIRED to attend more than one. If you are not available for ANY of these dates or times and still wish to be considered for a role, please contact the director, Bryan Wallingford, at bryan_wallingford@wilmington.edu.

If needed, Callbacks will be held on Tuesday, September 12 at 7:00 pm in Heiland Theatre in Boyd Cultural Arts Center.

AUDITIONS:

You do not need to prepare anything for this audition! This is a workshop-style audition: everything you need will be provided. Both nights of auditions will include group/solo singing, movement/dance, and reading from the script. Please plan on staying for the entire time (about 2 ½-3 hours).

REHEARSALS:

We will typically rehearse Sundays through Thursdays from 7:00-10:00 p.m. However, we are going to build a rehearsal schedule around the availability of our cast, so please be detailed in your conflicts.

After the show is cast, a specific rehearsal schedule will be provided. You will only have to attend rehearsals for scenes in which your character is present. We will try to balance our schedule with your other activities as best we can.

PERFORMANCES:

We will have performances on Thursday, November 21 at 7:30 pm; Friday, November 22 at 7:30 pm; and Saturday, November 23 at 7:30 pm.

ATTENDANCE/CONFLICTS:

On the back of your audition sheet there is a space in which to write your conflicts (dates & times that could interfere with your attendance at rehearsals). Please list all dates and times that apply on that sheet. Only previously approved conflicts (those on your audition sheet) will be excused.

We understand that life is unpredictable, and emergencies and illnesses occur. Do your best to ensure that these events occur as infrequently as possible during the rehearsals and run of this show. During tech week (November 17-23) we cannot excuse anyone from rehearsal or shows. We must have all cast and crew members present that entire week. If absences must occur, they may require recasting. This is a decision of the production team.

Please note that during tech week and the shows (November 17-23) your call time will start at 6:30 pm and will go until we are finished (no specific stop time).

CASTING:

Casting decisions will be made by the production team based on three aspects: current level of skill, potential for growth, and availability. You will have the opportunity to showcase your skill and potential at the auditions. Your availability will be judged based on the conflicts you list on the conflict calendar. All who audition will be given the same consideration for roles regardless of year in school or major. We will continue the WC tradition of opening auditions to all of WC campus (regardless of major) and the local community. However, we want to make it clear that WC students are given first consideration for roles.

HOW TO PREPARE:

Even though you don't have to prepare any audition pieces for these auditions, you can still do a lot to help yourself get ready to try out. Listening to the soundtracks of the Cast Recording is a great place to start. You can find the full soundtrack of Shaina Taub's Public Works production on YouTube, Spotify, or iTunes. You might also want to read through Shakespeare's original text...or maybe a No Fear Shakespeare version to understand the source material. Even without Taub's music and lyrics, this show is a charming piece of theatre.

A SUMMARY OF THE MUSICAL:

Named one of the best theatrical productions of 2018 by *Time*, *The Hollywood Reporter* and *The Washington Post*, *Twelfth Night* is a rousing contemporary musical adaptation of Shakespeare's classic romantic comedy about mistaken identity and self-discovery.

With a contemporary Broadway score by Tony-winning composer Shaina Taub, *Twelfth Night* tells the story of Viola, a young heroine who washes up on the shores of Illyria, disguises herself as a man, is sent to court a countess and falls hard for a duke. As she navigates this strange and wonderful new land, she finds her true self and true love in the process.

CHARACTERS:

Viola/Cesario (Mezzo-soprano): After being shipwrecked, she disguises herself as a boy, takes the name of Cesario, and attains a position in Duke Orsino's household because of her wit and charm. Her twin brother, Sebastian, is later mistaken for Cesario. She falls in love with Orsino.

*Intimacy: Staged kiss with Orsino & recipient of Olivia's comedic heavy flirtations

Olivia (mezzo-soprano): She is a rich countess who, at first, plans to mourn her brother's recent death for seven years, but when she meets the emissary Cesario (Viola disguised as a boy), she immediately falls in love with the youth. She eventually marries Sebastian. *Intimacy: staged kiss with Sebastian & comedic heavy flirtations towards Viola/Cesario

Orsino (bari-tenor): The Duke of Illyria and its ruler. At the opening of the comedy, he is desperately in love with Olivia, who spurns his romantic overtures. In the end, he recognizes his feelings for Viola. *Intimacy: Staged kiss with Viola/Cesario

Feste (mezzo-soprano): She is a fool in the employ of Olivia but prone to performing elsewhere as well as a "busking musician." She may play an instrument or fake one covered by the band.

Malvolio (tenor): Olivia's steward who also has fantasies that Olivia might someday marry him, making him a Count. He is vain, conceited, and opposed to Sir Toby's drinking...so he becomes the object of one of Sir Toby's elaborate tricks.

Sir Toby Belch (baritone/bass): Olivia's uncle who lives with her and who is given to constant drinking bouts; he delights in playing tricks on others.

Maria: Olivia's waiting woman; she is clever and arranges the trick to be played on Malvolio.

Sir Andrew Aguecheek: A knight, described by others as a fool and a coward, who is encouraged by Sir Toby to continue courting Olivia so he can have a drinking partner.

Sebastian (tenor): The twin brother to Viola who is mistaken for Cesario when he (Sebastian) arrives in town. He meets Olivia and enters immediately into a marriage with her. *Brief intimacy with Olivia. *Intimacy: Staged kiss with Olivia

Antonio (bari-tenor): A sea captain who aids and protects Sebastian. Prepares to fight in the town.

Illyrian Ensemble (all voice parts): A group of citizens of Illyria who gather to gossip, narrate, and celebrate through song. Many featured lines and solos will be assigned individually.

Dance Ensemble (all voice parts): This group adds to musical numbers as extensions of the characters' emotions, lyrical symbols & moods, and sign language translators of lyrics.

LAST (BUT NOT LEAST)

By filling out the audition form attached, you are agreeing to do your best to ensure that the process of creating this show is a good experience for all involved. You agree to be prompt, prepared, and positive in your interactions with others while working on this show. Anyone who is not adding to this show and rehearsal environment in a positive way will be asked to leave.

Auditions can still be competitive without being caustic, and shows can still be challenging without being stressful. The difference is being kind (to your castmates, crew, and production team) and not feeding on drama.

Wilmington College Theatre Department
Audition/Crew Form for *Twelfth Night*

NAME _____

DORM/ROOM # _____ PYLE BOX # _____

CELL PHONE NUMBER _____

EMAIL ADDRESS _____

ADDRESS, CITY, ZIP (if living off campus)

PLEASE DESCRIBE ANY PREVIOUS DANCE EXPERIENCE: _____

DO YOU PLAY ANY INSTRUMENTS WELL? (IF YES, PLEASE DESCRIBE). _____

ARE THERE ANY ROLES FOR WHICH YOU WOULD **NOT** WANT TO BE CONSIDERED?

___ NO, I AM OPEN TO ALL CASTING OPTIONS

___ YES. PLEASE **DON'T** CONSIDER ME FOR _____

ARE YOU INTERESTED IN A CREW POSITION IF NOT CAST? _____

ON THE BACK PLEASE WRITE DOWN ALL EVENING CONFLICTS BETWEEN 5:00 P.M. AND 10:00 P.M., FOR EVERY DAY OF THE WEEK. Attach additional sheets if needed. (Jobs, Meetings, Team Practice, Labs, Fraternity-Sorority Events, RA Duty, Concert Tickets, etc.)

PLEASE BE SPECIFIC AND ACCURATE!

For Directors' Use Only

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Sept. 15 AUDITIONS	Sept. 16 AUDITIONS	Sept. 17 CALLBACKS	Sept. 18	Sept. 19	Sept. 20	Sept. 21
Sept. 22	Sept. 23	Sept. 24	Sept. 25	Sept. 26	Sept. 27	Sept. 28
Sept. 29	Sept. 30	Oct. 1	Oct. 2	Oct. 3	Oct. 4	Oct. 5
Oct. 6	Oct. 7	Oct. 8	Oct. 9	Oct. 10	Oct. 11	Oct. 12
Oct. 13	Oct. 14	Oct. 15	Oct. 16	Oct. 17	Oct. 18	Oct. 19
Oct. 20	Oct. 21	Oct. 22	Oct. 23	Oct. 24	Oct. 25	Oct. 26
Oct. 27	Oct. 28	Oct. 29	Oct. 30	Oct. 31 	Nov. 1	Nov. 2
Nov. 3	Nov. 4	Nov. 5	Nov. 6	Nov. 7	Nov. 8	Nov. 9
Nov. 10	Nov. 11	Nov. 12	Nov. 13	Nov. 14	Nov. 15	Nov. 16
Nov. 17 TECH WEEK	Nov. 18 TECH WEEK	Nov. 19 TECH WEEK	Nov. 20 TECH WEEK	Nov. 21 SHOW 7:30 pm	Nov. 22 SHOW 7:30 pm	Nov. 23 SHOW 7:30 pm