**THE BOYS FROM SYRACUSE & ROMEO AND JULIET**

– FURTHER INFORMATION on THEATER EMORY AUDITIONS–

**GENERAL**

Please see the THEATER EMORY STUDENT AUDITIONS: FREQUENTLY ASKED QUESTIONS document for general information about auditions and Theater Emory productions.

Actors may audition for *The Boys from Syracuse* (BOYS), or *Romeo and Juliet* (R+J), or for both productions.
- *BOYS* and R+J do not overlap. Given that both shows have large casts, some actors, if willing and capable, may be offered roles in both. Generally, Theater Emory and Theater Studies advise involvement in only one major (multi-week) production per semester.
- Student actors are expected to keep up with course work during rehearsal periods. Participation in theater projects requires time management and careful planning with respect to assignments, exams, and papers. Rehearsal or performance is not an excuse for lack of preparation for classes.
- In the audition form, actors indicate their interests and priorities, from weighing one production against the other to giving both productions equal weight. Actors may also identify particular roles of interest, if they wish. Directors carefully consider these interests and priorities in casting TE productions.

**TE productions conflicting with student theater productions:** (Check with these organizations for more information.)
- Both Theater Emory productions, *BOYS* and R+J, will conflict with the Ad Hoc Productions’ fall production, *Title of Show*.
- *BOYS* will not conflict with the Dooley’s Players fall production, but R+J will conflict with this show.
- *BOYS* will not conflict with the Emory Chinese Theater Club fall production, but R+J will conflict with this show.
- Neither Theater Emory show this fall should conflict with the later Dooley’s Players production (to open in early 2017).
- Note also the opportunity open to students to participate in developmental workshops led by the directors of the Theater Emory spring 2017 production, *RAVISHED* (see separate handout for more information). These September workshops conflict with BOYS and probably conflict with the Ad Hoc Productions’ show mentioned above.

**Hard copies of scripts may be read in Rich 229.**

**Online access to scripts, descriptions, instructions, and helpful advice can be found on Blackboard:**
- You may email Robert Schultz robert.schultz@emory.edu and ask to be enrolled (also giving you access for future auditions).
- You can self-enroll for the Blackboard site in this manner:
  - Go to Blackboard- https://classes.emory.edu/webapps/portal/frameset.jsp and Log-in
  - Select "Organizations" from menu in blue at top of page
  - In Organization Search enter "Theater Emory Student Auditions" & click on resulting Organization link
  - Click on link to enroll – disregard the “Access Denied” message on next page
  - Click on the link "+ Enroll" in the left margin
  - On next page click "Submit"
  - Then click OK - Welcome to the site!

**Sign up to schedule an audition appointment on the callboard outside Rich 207 on or after Aug. 24 (can’t do this online).**
- Audition appointments lasting 75 minutes begin at 10:00AM on Saturday, Aug. 27.
- Callbacks will be held between 12:45 and 5:45PM on Sunday, Aug. 30. Some actors will be called back for a portion of this time.
- On the audition form indicate your availability for callbacks. If you will not be able to attend or if you have other concerns about the auditions or callbacks, please contact Robert Schultz, TE Casting Coordinator 404-727-6462 robert.schultz@emory.edu (We may be able to work something out.)
- Audition Forms and Actor Info Sheets will also be available starting on Aug. 24 from the Rich Callboard and from the Blackboard site.
- Forms must be completed by 15 minutes prior to your audition appointment.
- Auditions and Callbacks take place on the second floor of the Rich Memorial Building. Report to the check-in desk outside Rich 205 and turn in your audition form at the desk, 15 minutes prior to your appointment time.

**PREPARATION** (See above regarding Blackboard site, perusal scripts, other information, etc.)

1) **Read the play(s).**
   - You will have an opportunity to let us know which show(s) and role(s) especially interest you.

2) **Prepare a Shakespeare speech of your choice no longer than one minute.** Use this speech to audition for one or both plays.
   - A speech from *Romeo and Juliet* or from *The Comedy of Errors* may be presented – or from any Shakespeare play.
   - Memorization is strongly encouraged but it is permissible to read from the text.
   - Suggested resource to select a Shakespeare speech: www.shakespeare-monologues.org.
   - If auditioning for BOYS only, any comic monologue is acceptable, but a Shakespeare speech is preferred.
   - Time yourself, and edit the speech as needed so it does not exceed one minute.
PREPARATION (continued) -
3) Prepare a song (if you are auditioning for BOYS)
   • Prepare 32 bars (30-60 seconds) of a song in the style of the show. Suggested choices include anything from The Great American Songbook: Gershwin, Porter, Rodgers & Hart, etc.
   • Bring sheet music if you have it- accompanist provided. A cappella auditions (without accompaniment) are also acceptable.
   • See the role descriptions below for more information.
   • You can hear the BOYS Soundtrack on Spotify: https://play.spotify.com/album/4tCPvNY8SoRcLSq98YvSZ6

PRODUCTIONS AND ROLES
Theater Emory productions are open to all students. You need not be a Theater Studies major. For tech work or other non-acting involvement, please contact Rosalind Staib at rstaib@emory.edu. All types, all races, all ethnicities are encouraged to audition.

THE BOYS FROM SYRACUSE, Music by Richard Rodgers | Lyrics by Lorenz Hart | Book by George Abbott
Directed by Donald McManus, Musical Direction by Robby Glade

First Rehearsal- Aug. 31. Performances- Sept. 22 - Oct. 2
The Boys From Syracuse is a musical by Rodgers and Hart written in 1938 based on Shakespeare’s The Comedy of Errors. It was the first American musical comedy based on a Shakespeare play. The play is rooted in the stress of the looming horrors of World War II and the ethnic intolerance that fueled that conflict. The ancient city of Ephesus, Shakespeare’s London, and 1930s New York City were all vibrant economic and cultural centers that drew diverse communities together in times of ethnic intolerance elsewhere. This production strives to reproduce the creative energy of the traditionally marginalized, ethnically diverse community of artists who came together to make this meaningful farce in the first place. Theater Emory seeks a diverse group of performers who can embrace the comic energy of 1938 and make it relevant to 2016.

Female Character Lines in BOYS (All characters may be of any ethnicity)

WOMEN
A strong female ensemble of singers and dancers is needed (swing dance, or 30s style street dancing, is a particular asset). Some of these characters are already named in the script such as Fatima (secretary to Erotium) and Svetlana (works for Erotium) while others are marked as maid 1, 2 etc., and others as “courtisans.” The Courtesans in this show are really dance hall girls, or what was known as “Taxi Dancers” in the 30s (rather than prostitutes).

ADRIANA (Wife of Antipholus of Ephesus)
Adriana is a bitter and mistreated woman who loves her husband despite his many faults. Her marriage is not going well and she feels humiliated. She is proud and arrogant as well. She is somewhat of a tragic-comic character and needs to be a very strong singer who must carry several key songs including: “Falling in Love With Love” “Shortest Day of the Year” “Sing for Your Supper”. She also appears in the Act 1 finale as Galatea.

LUCIANA (Sister to Adriana)
Deferential to her married sister and embarrassed when she thinks her brother in law is making love to her, but falls for him anyway. She is the voice of reason in the play and is both honest and forthright. Is featured in several key songs including: “This Can’t Be Love” “Cast your Shadow on the Sea” “Sing for Your Supper”.

EROTIUM (Mistress of Antipholus of Ephesus)
A courtesan who runs a dance hall, she is the mistress of Antipholus of Ephesus, whom she loves. Should be a confident singer as she is featured in the song “Diogenes” and also sings a chorus of “Shortest Day of the Year”.

Male Character Lines in BOYS (All characters may be of any ethnicity)

MEN
A strong unit of men who can sing and dance (swing dance, or 30s style street dancing, is a particular asset) is needed although each man also has a specific named character they need to fulfill.

SERGEANT
The sergeant is somewhat of a villain who is the enforcer for the power of Ephesus. Strong singing voice and physical presence is desirable. He also has a sense of gallows humour. Principal singer for “Come With Me”.

CORPORAL
The sergeant’s second in command. Some stage combat experience is helpful.
Male Character Lines in BOYS (continued) -

TAILOR
Runs a tailor’s shop on the square. Is owed money by Antipholus of Ephesus. Fits out Antipholus of Syracuse with Ephesian garments and is the first character to be confused by the twins.

TAILOR’S APPRENTICE/ PYGMALION
A lonely and overworked apprentice, who periodically appears to sweep the stage and look for dates is teased by the maids and Luciana when they are proving that they ‘know what love means’. Sings reprise of “Falling in Love with Love.” He also appears in the Act 1 finale as Pygmalion. Needs to move well/dance and be creative.

ANGELO (A GOLDSMITH)
Proud of his craftsmanship, he is owed money for the chain he makes for Antipholus while owing money in turn to Balthasar. When the confusion over which Antipholus is which ensues, he becomes desperate and convinced that Antipholus has gone mad.

BALTHASAR (A MERCHANT OF EPHESE
Local businessman owed money by Angelo. Good sense of comedy and some stage combat experience is a plus since he has a sword fight with Antipholus.

BOYS roles pre-cast/played by professional actors:
Duke of Ephesus (Gerard Catus), Dromio of Ephesus (Charlotte Pak), Dromio of Syracuse (Chloe Pak), Aegeon (Chris Kayser), Emilia/Sorceress (Ellen McQueen), Antipholus – both of them (Geoff Uterhardt), Luce (Minka Wiltz)

ROMEO AND JULIET – By William Shakespeare, Directed by John Ammerman
First Rehearsal- Oct 4. Performances- Nov. 3 - 13. (Rehearsals on Saturday-Sunday of Fall Break.)

Romeo and Juliet is a story of two young star-crossed lovers whose deaths ultimately reconcile their feuding families. The production will be Renaissance period style: late 14th/early 15th century – directly as structured by Shakespeare, which will include Rapier & Dagger fighting, period music and dance, and style technique.

ROMEO AND JULIET Character Descriptions  (All characters may be of any ethnicity.)
In the script there are named roles and also roles identified as Citizens, Watchmen, Attendants, Maskers, Torchbearers, Gentlewomen, Servingmen, etc. Certain of the named roles have been cast already with professional actors. Roles open to students include single-cast roles such as Romeo and Juliet. All other student roles will be doubled or multi-cast, meaning these actors play more than one character, often including roles from that list of Citizens, Watchmen, and others. Virtually all of these roles will include involvement in fight scenes, and/or the Mask scene (Act One, scene five) which includes a dance, and in other scenes, small and large, where serving men and women, gentlemen and gentlewomen, and others have parts to play. In our production the director has provided (where Shakespeare did not) most of these characters with names and identities and they will be an important part of the whole. See the “Other roles to be doubled” for more information.

Lady Montague
Mother to Romeo; hot-tempered; impulsive; truly doesn’t like the Capulets

Romeo (Late teens/ 20’s)
Only son to Montague; in love with first Rosaline, then Juliet. Sensitive soul; rather naïve about love; honorable; impulsive; has potential for heated confrontation; passionate

Benvolio (Late teens/ 20’s)
Kinsman to Montague; best friend of Romeo. Fighter; a voice of reason; agile, lighthearted
ROMEO AND JULIET Character Descriptions (continued) -

**Abram** (Late teens/ 20's)
Montague Servingman; loyal to the Montagues. Fighter; likes to have fun; quick to confront trouble

**Balthasar** (Late teens/ 20's)
Montague Servingman; loyal to the Montagues. Short tempered; likes to ridicule Capulets

**Juliet Capulet** (Teens)
Only daughter to Capulet; in love with Romeo. Lives a protected life; rather naïve about love. Never been kissed? Impulsive; independent minded; impatient; wants to go her own way

**Petruchio** (Late teens/ 20's)
Companion to Tybalt; cousin to Capulet. A ‘live wire’; impulsive, likes trouble

**Sampson** (Late teens/ 20's)
Capulet Servingman; loyal to family. Enjoys rivalry with Montagues; a hot-head and likes to fight

**Gregory** (Late teens/ 20’s)
Capulet Servingman; loyal to family. Likes a good fight but is more of a ‘distance mocker’ then true tough guy; He’d rather tease than initiate a fight if he can help it.

**Peter** (Late teens/ 20’s)
Servingman to the NURSE and Capulets. Illiterate; definitely NOT a fighter

**Paris** (20’s)
Kinsman to Prince Escalus; Juliet’s suitor. Handsome, educated, rich, proper

**Paris’ Page: “Nick”** (Teens/ 20's)
Servant/Valet to Paris; well groomed; very nervous type

**Mercutio** (20’s)
Kinsman to Prince Escalus; Close and loyal friend to Romeo. Boisterous; a trickster; quick with wit and playful responses; a good fighter; loves a good ’party’

**Friar John** (20’s)
A Franciscan friar; dedicated to his faith and serving with honesty and humility

**Other roles to be doubled**
- Rosaline (early unrequited object of love for Romeo)
- Hamnet (Page to Tybalt)
- Grace (Serving girl to Lady Capulet)/Dancer
- Potpan (Servingman to Capulet)
- Citizen
- First Watchman
- Angelica (Serving girl to Capulet)/Dancer
- Pearl (Serving girl to Capulet)/Dancer
- Livia (Serving girl to Capulet)/Dancer
- Helena (Serving girl to Capulet)/Dancer
- Giovonni (Servingman to Capulet)
- Derrick (Servingman to Capulet)
- Anthony (Servingman to Capulet)
- Verona Village Fighters

These roles are played by professional actors:
Tybalt (Parker Ciliax), Prince Escalus (Blake Covington), Lord Montague/Apothecary (Marcus Durham), Lady Capulet (Amelia Fischer), Lord Capulet (Brian Kurlander), Nurse (Deadra Moore), Friar Lawrence (Dan Reichard)
Of Special Note: Actors who audition will have the opportunity to video record their audition speech, as a first step in creating a kind of “demo reel” for film and TV work. Theater Emory plans a future collaborative project (a film) with the Department of Film Studies for the 2017-2018 season. Toward that end, Film Studies people will be set up in another room in the Rich Building to make these recordings. This is optional – suggested for those actors who may be interested in this future project and/or generally interested in Film/TV work. We currently plan for these video recordings to take place before, during, and after the TE audition appointments on Saturday, Aug. 27. It is our goal to accommodate these recordings – for those actors who wish to participate – in a way that does not inconvenience you or add to the stress of the Theater Emory audition process. Look for more information to be posted. A similar opportunity to make these recordings will be offered in December, during Theater Emory’s auditions for spring 2017 productions.

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