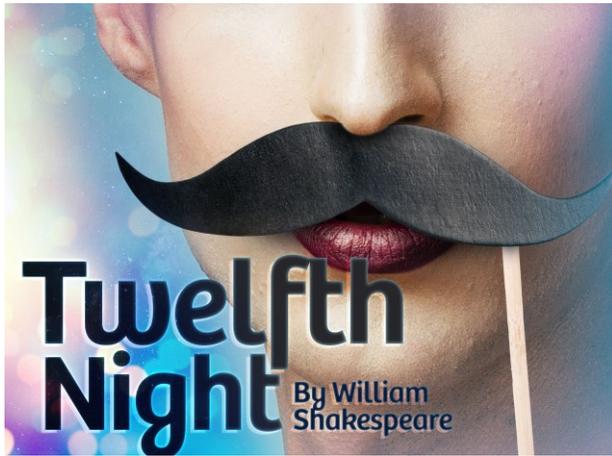


## The Winnepesaukee Playhouse Education Department Presents...



### ***TWELFTH NIGHT***

By William Shakespeare

**Auditions:** Tuesday, February 21, 2023  
Wednesday, February 22, 2023

**Callbacks:** Thursday, February 23, 2023

**Performances:** April 14 – 16, 2023  
Teen Production (Ages 13-18)

**About the Play:** A shipwreck. Separated twins. Mistaken identity. Unrequited love. Lost in an unfamiliar land, quick-witted Viola disguises herself as a man and finds herself in the middle of an explosive love triangle in one of Shakespeare's most beloved romantic comedies.

**Creative Team:** **Directed by** Cory Lawson  
**Scenic Design by** Matthew Crane  
**Costume Design by** TBA  
**Props Coordinator** TBA

**Stage Manager** Amanda Dickinson  
**Lighting Design by** John Findlay  
**Sound Design by** Thom Beaulieu

**Who is Eligible:** Auditions are open to anyone ages 13-18.

**Audition Dates:** Tuesday, February 21, 2023 6:00PM – 8:00PM  
Wednesday, February 22, 2023 6:00PM – 8:00PM

Students do NOT need to attend both days, nor do they need to stay the entire time on the night they attend. Instead, they will make a 5-10 minute appointment when they register. Those invited to callbacks will be asked to stay for the whole callback.

**How to Register:** Register for an audition appointment at [www.winnepesaukeeplayhouse.org](http://www.winnepesaukeeplayhouse.org) under the "Education" tab OR by calling 603-279-0333.

**What to Prepare:** For this audition, we are looking to hear students work with complex and/or elevated texts, as that's what *Twelfth Night* is! Students are asked to prepare (including memorizing) **ONE** of the following:

1. A monologue in the "Audition Materials" section of this packet.
2. Any 1-2 minute monologue from a Shakespearean play.
3. A 1-2 minute monologue found in a published piece of literature (play, novel, poem, etc.) written before 1900.

No matter which of these options you choose, think about making big, strong vocal and physical choices that demonstrate what the speaker wants and how they're going to get it. We are much more concerned with actors making strong choices than making choices with which we agree.

**Callbacks:** **Callbacks, if needed, will be Thursday, February 23, 2023 at 6:00PM-9:00PM. If, however, no callback is needed, we will have our first rehearsal on this night instead.** Those called back should plan on staying the entire time. Callbacks are by invitation only. A list of people needed for callbacks will be posted on the website as soon as possible after the final day of auditions. Everyone who auditioned will receive an email when the list is posted. The callback evening will consist of (provided) **readings from the script and movement work**. Please come dressed in comfortable clothing that allows freedom of movement. Bringing a water bottle is also a good idea.

**Parent Meeting:** For students cast in the production, there is a mandatory parent/guardian meeting on **the first day of rehearsal**. This meeting should be attended by the student and at least one parent/guardian. We will cover Education Department policies and procedures, paperwork, and any questions people have. The meeting will take about 30 minutes and rehearsal will begin immediately after the conclusion of the meeting.

**Rehearsals:** This production will rehearse **Mondays, Wednesdays, and Fridays 6:00PM-9:00PM as well as Sundays 5:00PM-9:00PM**. A detailed rehearsal schedule is included at the end of this document.

**Volunteers:** At the parent/guardian meeting, we will discuss opportunities for volunteers to help in various production capacities on this production. Parent, guardian, and family member volunteerism is not required for a student to participate in the production, but it helps us get this show off the ground and is HUGELY appreciated. (It's a great opportunity for siblings who need volunteer hours for school or other programs!)

**Tech Week:** **Tech and Dress Rehearsals** are **Sunday, April 9<sup>th</sup> – Thursday, April 13<sup>th</sup>** and run 1:00PM – 6:00PM on Sunday and 5:00PM-10:00PM Tuesday through Thursday.

<b>Performances:</b>	Friday	April 14 <sup>th</sup>	7:30PM
	Saturday	April 15 <sup>th</sup>	2:00PM
	Saturday	April 15 <sup>th</sup>	7:30PM
	Sunday	April 16 <sup>th</sup>	2:00PM

**NOTE:** *Times listed are curtain times. Call times will be set by stage management.*

**Commitment:** It is, of course, preferred that each cast member is available for every rehearsal. That said, we acknowledge that people have a lot going on and need to fit this production into already busy schedules.

Not every student will necessarily be called (required to attend) every rehearsal. The theatre will publish a detailed schedule taking students' conflicts into account.

Students will be asked to put their schedule conflicts on the form at auditions. When a student is cast, the theatre agrees to work with all conflicts indicated on the back of the audition form. Additional conflicts (that were not disclosed at the time of auditions) may lead to dismissal from the production without a refund of tuition.

There may be instances where a student's availability affects casting decisions.

**All tech and dress rehearsals as well as performances are mandatory and may, therefore, only be missed in the case of the most extreme illness or emergency.**

- Use of Images:** Permission to use students' images in promotional materials (including but not limited to all printed and digital publications in still or video format) is implicit in your agreement to participate in this production. Please note the photograph and/or video using the students' likeness is property of the Winnepesaukee Playhouse and may be edited, altered, exhibited, published, and distributed for the purpose of publicizing this or any other Playhouse program in perpetuity, and that there will be no compensation of any kind for the use of these images.
- Tuition:** **The fee to participate is \$100** and is due at the first rehearsal/meeting. Your tuition helps to cover production costs (set, lights, costumes, props, etc.) and the cost of direct instruction by the Playhouse's staff of teaching-artists. In addition, you will receive a production t-shirt, poster, and access to digital photos taken at dress rehearsal. Tuition does NOT include the cost of tickets to the performance.
- Financial Aid:** Financial assistance and payment plans to help with the cost of tuition may be available. Do not let the cost of participation prevent students from auditioning.
- Safety:** As the changing state of the pandemic makes it necessary to constantly re-evaluate the viability of all Playhouse programming, we are dedicated to prioritizing the safety of students and staff. Decisions about safety are ultimately made by the artistic director.
- Inquiries:** Please do not hesitate to contact Timothy L'Ecuyer with any questions and/or concerns you may have by emailing [timothy@winniplayhouse.org](mailto:timothy@winniplayhouse.org) or by calling 603-279-0333. Information about this production and everything else at the theatre is always available on the website: [www.winnepesaukeeplayhouse.org](http://www.winnepesaukeeplayhouse.org)

# COVID-19 POLICIES AND PROTOCOLS

(REVISED 1/14/2023)

*Please Note: The Winnepesaukee Playhouse reserves the right to alter these guidelines as necessary.*

## Regarding COVID vaccination...

- It is **strongly recommended**—**but not required**—that all students choosing to participate in Winnepesaukee Playhouse Education Department programming be fully vaccinated against COVID-19.

## Regarding masks and other precautions...

- The Playhouse will consult the precautions recommended by the CDC based on “Community Level.” Levels can be “low,” “medium,” or “high” and each come with different recommendations. Levels are determined by looking at data by county: hospital beds being used, hospital admissions, and the total number of new COVID-19 cases in an area. The CDC data by county (and more information about how it is collected and used) is publicly available here: <https://www.cdc.gov/coronavirus/2019-ncov/your-health/covid-by-county.html>
- There may, however, be instances where the Playhouse requires precautions above and beyond the CDC recommendations. If that is the case, we will communicate that clearly to everyone.
- Anyone who feels more comfortable doing so, is of course welcome to wear a mask at any time.
- ***By allowing students to attend rehearsal, parents/guardians are attesting to the student's health status each day. STUDENTS SHOULD NOT ATTEND REHEARSAL IF THEY ARE EXPERIENCING ANY OF THE FOLLOWING SYMPTOMS:***
  - Bad Cough
  - Shortness of breath or difficulty breathing
  - Chills
  - Repeated shaking with chills
  - Muscle pain
  - Headache
  - Sore throat
  - Loss of taste or smell
  - Diarrhea
  - Feeling feverish or a measured temperature greater than or equal to 100.0 degrees Fahrenheit
  - Known close contact with a person who is lab confirmed to have COVID-19
- Cases of students who experience these symptoms will be handled on a case-by-case basis and we **may require documentation of a negative COVID-19 test (rapid test or PCR) before returning to the program.** *In these situations, we want to work with you to do what's best for everyone involved in the production.*
- In a situation where a student has tested positive for COVID, we will follow the guidelines on the CDC's page about quarantine and isolation, especially the Quarantine and Isolation Calculator: <https://www.cdc.gov/coronavirus/2019-ncov/your-health/quarantine-isolation.html>
- COVID protocols for audiences are posted the Playhouse's website: <http://www.winnepesaukeeplayhouse.org/covid-19-protocols.html>

# TWELFTH NIGHT

## Rehearsal Schedule

(Tentative—some minor changes possible... updated by auditions.)

**Auditions:** Tuesday, February 21<sup>st</sup> 6:00 – 8:00  
Wednesday, February 22<sup>nd</sup> 6:00 – 8:00

**Callbacks:** Thursday, February 23<sup>rd</sup> 6:00-9:00

### Rehearsal

**Sunday	Feb 26	5:00-9:00	Maybe	Sunday	Mar 19	5:00-9:00
**Monday	Feb 27	6:00-9:00	Maybe	Monday	Mar 20	6:00-9:00
**Wednesday	Mar 1	6:00-9:00	Maybe	Wednesday	Mar 22	6:00-9:00
**Friday	Mar 3	6:00-9:00	Maybe	Friday	Mar 24	6:00-9:00
Sunday	Mar 5	5:00-9:00		Sunday	Mar 26	5:00-9:00
Monday	Mar 6	6:00-9:00		Monday	Mar 27	6:00-9:00
Wednesday	Mar 8	6:00-9:00		Wednesday	Mar 29	6:00-9:00
Friday	Mar 10	6:00-9:00		Friday	Mar 31	6:00-9:00
Sunday	Mar 12	5:00-9:00		Sunday	Apr 2	5:00-9:00
Monday	Mar 13	6:00-9:00		Monday	Apr 3	6:00-9:00
Wednesday	Mar 15	6:00-9:00		Wednesday	Apr 5	6:00-9:00
Friday	Mar 17	6:00-9:00		Friday	Apr 7	6:00-9:00

**\*\*Note:** We realize that this week is NH public school vacation week. The plan for this week will depend on the availability of the people cast. If people are available, work may begin this week. If not, it won't.

### Tech – *These dates may not be missed except in the event of the most extreme emergency*

Sunday	April 9	1:00 – 6:00	Preliminary Tech / Run Through
Monday	April 10	5:00 – 10:00	First Tech
Tuesday	April 11	5:00 – 10:00	Tech/Dress
Wednesday	April 12	5:00 – 10:00	Dress
Thursday	April 13	5:00 – 10:00	Final Dress

### Performances

*Times listed are curtain times. Call times will be set by stage management.*

Friday	April 14	7:30	Performance 1
Saturday	April 15	2:00	Performance 2
Saturday	April 15	7:30	Performance 3
Sunday	April 16	2:00	Performance 4

**\*\*STRIKE** follows Sunday afternoon's performance. EVERYONE is required to stay until everything is done.



# AUDITION MATERIALS

For this audition, we are looking to hear students work with complex and/or elevated texts, as that's what *Twelfth Night* is! Students are asked to prepare (including memorizing) **EITHER** one of the monologues below, any 1-2 minute monologue from Shakespeare, or a 1-2 minute monologue found in a published piece of literature (play, novel, poem, etc.) written before 1900.

No matter which of these options you choose, think about making big, strong vocal and physical choices that demonstrate what the speaker wants and how they're going to get it. We are much more concerned with actors making strong choices than making choices with which we agree.

Finally, all auditioners should feel free to choose ANY of the monologues below regardless of gender. In fact, the play is partly about blurring gender lines, so it might be most appropriate for you to choose a monologue by a character whose gender is not the same as yours.

*In this monologue, Orsino is listening to sad music and lamenting his sad situation: he is in love with Olivia, and she does not love him back. He comments on the relationship between the sad music and his feelings.*

## **ORSINO:**

If music be the food of love, play on,  
Give me excess of it, that, surfeiting,  
The appetite may sicken and so die.  
That strain again, it had a dying fall;  
O, it came o'er my ear like the sweet sound  
That breathes upon a bank of violets,  
Stealing and giving odor. Enough, no more;  
'Tis not so sweet now as it was before.  
O spirit of love, how quick and fresh art thou,  
That notwithstanding thy capacity  
Receiveth as the sea, naught enters there,  
Of what validity and pitch so'er,  
But falls into abatement and low price  
Even in a minute. So full of shapes is fancy  
That it alone is high fantastical.

*In this monologue, Olivia asks Viola a question partway through. When you perform it, imagine that you hear Olivia ask the question, but don't say it aloud.) Viola (disguised as a boy) has come to Olivia with a message from Orsino that tells Olivia how much he loves her. Olivia isn't interested, but asks how Viola would approach Olivia if s/he loved Olivia as Orsino does.*

## **VIOLA:**

If I did love you in my master's flame,  
With such suffering, such a deadly life,  
In your denial I would find no sense;  
I would not understand it.  
*(OLIVIA: Why, what would you?)*  
Make me a willow cabin at your gate  
And call upon my soul within the house;  
Write loyal cantons of contemned love  
And sing them loud even in the dead of night;  
Hallow your name to the reverberate hills  
And make the babbling gossip of the air  
Cry out "Olivia!" O, you should not rest  
Between the elements of air and earth  
But you should pity me.

*After leaving Olivia's house, Viola is stopped by her servant Malvolio, who says that Olivia doesn't want the ring Viola brought her. He hands it back to her and leaves. Viola is initially confused because she did not give Olivia a ring. And then she figures out that it is a coded message from Olivia to her (or, rather, to the boy she is pretending to be.*

**VIOLA:**

I left no ring with her. What means this lady?  
Fortune forbid my outside have not charmed her.  
She made good view of me; indeed, so much  
That, as methought, her eyes had lost her tongue,  
For she did speak in starts distractedly.  
She loves me sure; the cunning of her passion  
Invites me in this churlish messenger.  
None of my lord's ring? Why, he sent her none.  
I am the man. If it be so, as 'tis,  
Poor lady, she were better love a dream.  
Disguise, I see thou art a wickedness  
Wherein the pregnant enemy does much.

*Sebastian, Viola's twin brother, arrives and Olivia immediately mistakes him for his disguised brother... and proposes marriage. After everything is done, he reflects on what a confusing few hours it has been. The "Antonio" he mentions is his traveling companion. They were supposed to meet at an inn called The Elephant.*

**SEBASTIAN:**

This is the air; that is the glorious sun;  
This pearl that she gave me, I do feel't and see't;  
And though 'tis wonder that enwraps me thus,  
Yet 'tis not madness. Where's Antonio then?  
I could not find him at the Elephant;  
Yet there he was, and there I found his credit,  
That he did range the town to seek me out.  
His counsel now might do me golden service;  
For though my soul disputes well with my sense  
That this may be some error, but no madness,  
Yet doth this accident and flood of fortune  
So far exceed all instance, all discourse,  
That I am ready to distrust mine eyes  
And wrangle with my reason that persuades me  
To any other trust but that I am mad,  
Or else the lady's mad.